MUSICAL COURIER

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Photo by Toppo, N. Y.

NINO MARTINI

Tenor of Opera, Concert, Radio and Motion Pictures
Following Nation-wide Concert Tour, Began Fifth Metropolitan Opera Season December 11
Singing in Traviata and in Same Opera December 14 in Philadelphia

KIRSTEN FLAGSTAD
greeted on her arrival from the West by Edward Johnson, Metropolitan Opera General Director, and George Engles, Managing Director of NBC Artists Service.

DEANNA DURBIN,
who attended the Vienna Choir Boys' concert in Los Angeles after participating in a morning rehearsal with them for her next picture. (Photo by Bonwitt from Pictorial Feature Service.)

PERCY GRAINGER, pianist, and MARION FRANK LESLIE, dramaloguist,
at the Detroit Institute of Art after final rehearsal of a Scandinavian music, poetry and drama program presented on December 1. (Photo by George Adams, Detroit.)

JUSSI BJÖRLING,
Swedish tenor, now on his first visit to the United States, making phonograph records in England, with Ivor Newton at the piano. The latter also accompanied him at his Queen's Hall concert on November 16. (Photo by Fox Studios, London.)

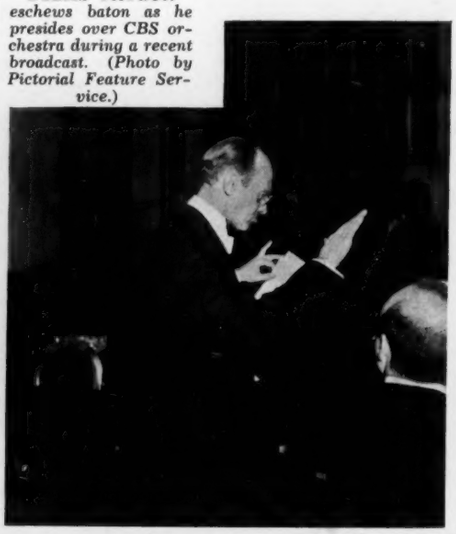
TITO SCHIPA
tenor, now on a concert tour prior to rejoining the Chicago City Opera, on his arrival December 2 on the SS Rex with Mrs. Schipa and their daughters, Elena, fourteen, and Liana, ten. (Photo by Pictorial Feature Service.)

KAPELLMEISTER VICTOR GOMBOZ
arranges the properties for the one-act opera given by the Vienna Choir Boys as part of their program in Los Angeles. (Photo by Bonwitt from Pictorial Feature Service.)

JAZZ CLAIMS A PRIMA DONNA
for a few minutes, as Margaret Matzenauer sings Minnie the Moocher "con gusto," with Edward Arnold of the movies at the piano.

JOSE ITURBI AND HIS GRANDDAUGHTER,
Teresa, daughter of Mr. and Mrs. Stephan Hero, who reaches the mature age of one on February 8. (Photo by Rudolf H. Hoffmann.)

DEEMS TAYLOR
eschews baton as he presides over CBS orchestra during a recent broadcast. (Photo by Pictorial Feature Service.)



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Paris Plethora of Concerts Engulfs Harassed Critic

Simultaneous Events Hamper Reviewing — Curtis String Quartet Appears — Polish Ballet Dances Chopin Concerto — Festival in Memory of Roussel

By IRVING SCHWERKE

PARIS.—There is such a wealth of material for these minutes that I am obliged to side-step the excitements of the critical function for the more prosaic allurements of simply reporting what has happened—at what entertainments Parisian music-lovers have recently spent their time and shekels.

It is decent of the local bands to bring brilliant arrays of soloists, but inconsiderate of them to have these soloists play—almost invariably—at the same time. For instance: I perfectly adore hearing violinists Elman and Thibaud, but Elman played the Mendelssohn and Beethoven concertos (Colonne Orchestra) at five p.m., the exact hour that Thibaud was doing the Lalo Spanish Symphony (Pasdeloup Orchestra). Not to overlook that the same afternoon, from about 4 to 5:45, cellist Feuermann played Schumann's concerto, and the solos in Strauss' Don Quixote, with the Conservatory Orchestra. Now, I ask you!

An analogous situation was forthcoming the previous Saturday afternoon when I wanted to hear cellist Raya Garbousova with Lamoureux and the blind pianist Genges Themeli, with Pasdeloup—both, of course, at five o'clock; and again when I desired with all fervency to hear Szigeti interpret Beethoven's violin concerto with Pasdeloup, and Schnabel present the Brahms D minor piano concerto with the Paris Symphony—both of course at five o'clock.

BACH CHORAL MUSIC

Bach-lovers have, within the space of a fortnight, had the opportunity to hear two performances of the B minor Mass, two of the St. John Passion, two of cantatas—all by the Paris Bach Society—and a seance—by the Leveque Bach School—at which latter, in *addition* to a Brandenburg Concerto, the triple (C major), quadruple (A minor), E major, F and D minor piano concertos were offered. Parallel to this outburst in favor of the Great Cantor, was a series of concerts in which the Leners interpreted all the Beethoven Quartets—playing with their wonted finish and perfect ensemble but more or less (in the concert I heard) as if they knew the music almost too well for them to find new well-springs of freshness in it.

FESTIVALS

Many one-man and one-country "festivals" have also been forthcoming. One dedicated to the late Albert Roussel's works enlisted the reverential services of Cortot (lecturer), Aline van Barentzen (pianist), Claire Croiza (soprano), Brunschwig (violinist), Fournier, Huevlin (cellists) and Charles Münch (conductor). Another festival covered French music throughout the centuries, six concerts being required to lead the listener from early twelfth century intricacies to innovations of the twentieth. A memorable concert in this series was the one in which the Loewenguth Quartet proffered Schmitt and Roger-Ducasse. The Revue Musicale paid a compliment to Belgium by presenting works of such Belgian moderns as Jongen, Marcel Poot, and Francis de Bourguignon, the latter's trio (op. 37) (first audition) being particularly significant. A séance of Hellenic composers brought a list including Kalormiris, Ponridy, Mitropoulos, Riadis, Negritis, Varvoglis, Zora, and Petridis; while from Brazil we had Henrique Oswald, de Castro, Pereira, Braga, and Villa-Lobos.

(*Continued on page 26*)

Chicagoans Restore Otello And Norma to Repertoire

Wagnerian Productions Triumph with Flagstad and Melchior—Cincinnati Orchestra in Visit—Local Ensembles and Many Recitalists Applauded

By RENE DEVRIES

CHICAGO.—Sold-out houses have been the rule this season at the opera, proving again that Chicagoans will patronize opera given on a scale comparable only to the palmy days of the Campanini and Insull regimes. Lohengrin and Carmen concluded the third week of the Chicago City Opera. René Maison and Grete Stueckgold made their first appearances as Lohengrin and Elsa, respectively. In Carmen, Coe Glade sang the title role especially well and Hilda Ohlin stopped the performance after Micaela's aria. Hasselmans directed with vim and understanding.

NORMA RESTORED

The Polish opera Halka featured the incidental dances of Loda Halama. For the restoration of Norma, Frederick Jagel, called at the eleventh hour, flew from New York and arrived one hour before the curtain went up—a *tour de force* which, added to his brilliant singing, made him the lion of the night with an audience expecting to hear Martinelli. Making her debut as Norma, Gina Cigna sang gloriously here and there. To Coe Glade (Adalgisa) and Ezio Pinza (Oroveso) went first honors in a none too brilliant performance. Jacques Samossoud surmounted all handicaps and made the old score sound less tedious.

TRISTAN A HIGHLIGHT

The singing of Lauritz Melchior and Kirsten Flagstad in Tristan and Isolde made for a memorable event. Paeans of praise having already been written regarding these foremost Wagnerian singers, no adjective is found of sufficient import to extol their magnificent portrayals. Gertrud Wettergren (Brangäne) and Emanuel List (King Marke) aided in making the presentation capital in all respects.

RAISA'S SANTUZZA

Rosa Raisa's first operatic appearance this season proved her popularity with the throng. Her Santuzza in Cavalleria Rusticana remains an object of admiration and unrivalled dramatic intensity. Making her debut as Lola, Jane Ross revealed a true contralto of power and beauty which should bring her recognition in a company boasting many luminaries.

Gina Cigna's farewell was made as the heroine in La Gioconda. Galliano Masini invested Enzo with his golden voice and histrionic ability. Ravishing to the eye, Eleanor La Mance gave vocal prominence to the ungrateful role of Laura. The hero of the night was at the conductor's desk, where Roberto Moranzoni presided.

The golden age of grand opera has been restored by such singers as Kirsten Flagstad and Lauritz Melchior. Both

(*Continued on page 14*)

Prokofieff's New Overture Given in London by Coates

A Bach "Premiere" Succeeds—Casals Plays Tovey Concerto—Yvette Guilbert's Art Sustained—American Recitalists

By MARION WILSON BALLIN

LONDON.—While ordinary mortals in the work-a-day world are being harassed by epidemics of typhoid and foot-and-mouth disease, by annual "flu" visitations and by fogs—thick, thin and medium—in the rarefied atmosphere of music nothing disturbs the even tenor of our way. Concerts take place with almost monotonous regularity and even Sir Thomas Beecham has provided no diversion, having returned from Germany in time to produce his promised novelty, Rachmaninoff's third symphony (op. 44) at a recent Philharmonic Orchestra concert, according to schedule. He conducted it with his usual brilliance, but even that did not win it a cordial reception.

NEW PROKOFIEFF OPUS

Even less cordial was the greeting given to the other Russian novelty of the fortnight, Prokofieff's Overture Russe, conducted by Albert Coates at one of the Covent Garden Sunday concerts. Far more enjoyable, on the same program, were Liszt's E flat piano concerto as played by Julian Karolyi, Brahms' fourth symphony and even Respighi's Fountains of Rome, all led by Coates with vigor and enthusiasm.

(*Continued on page 31*)

Los Angeles Opera Series Brilliant

Visiting San Francisco Forces Give Wagnerian and Other Works with Notable Guests

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—The week of opera provided by the visiting San Francisco Association concluded with Aida on November 18, Lohengrin on November 20, and Tosca on November 21. The huge Shrine Auditorium was packed to the doors at every performance. Martinelli carried off the vocal honors of Aida, singing even better than he did a decade ago. Richard Bonelli provided an excellent Amonasro, making the role dignified, as it should be. Ezio Pinza was a particularly fine High Priest, singing with power and beautifully even line, and Norman Cordon was an entirely satisfactory King. Gina Cigna was the Aida, taking some vocal liberties. Bruna Castagna, as Amneris, was not in the same form as for the Bowl this summer, but was at her best in the last act. Jean Balfour sang the Priestess acceptably. Armando Agnini created settings of lovely illusion. The German band on stage in the triumphal scene wore eyeglasses, played modern instruments from music, and either the Nile ran backwards or the moon rose in the West, but such incongruities are often seen in opera. The choreography by Serge Oukrainsky was effective, though apparently modeled upon Greek rather than Egyptian tradition. Gaetano Merola conducted with a beat apparently of his own invention, but which generally managed to convey his desires to the orchestra.

LOHENGRIN WITH FLAGSTAD AND MELCHIOR

Lohengrin was another triumph for Kirsten Flagstad and Lauritz Melchior. The soprano's voice was glorious in the role of Elsa, and if too dramatic to suit perfectly the intent of the part in the lyrical portions, it soared to emotional heights in the climactic scene in the bridal chamber. Melchior handled the title role to splendid effect, characterizing it with dramatic power and intensity. Julius Huehn's fine baritone showed to advantage as Telramund, and Kathryn Meisle gave Ortrud convincing interpre-

(*Continued on page 16*)

Strauss' Latest Opera Finished

DRESDEN.—Richard Strauss, fully recovered from his serious illness, has announced the completion of his new opera Daphne, which will be given its world premiere in Dresden under the direction of Dr. Karl Böhm. B. B. J.

Germany Decrees New Music Restrictions

BERLIN.—Hereafter foreign musicians, in order to accept a position or an engagement in Germany, will have to have written authorization from the Chamber of Music of the German State. Furthermore, a decree by the President of the Chamber of Music of the German State forbids music teachers—unless exceptionally permitted—to instruct non-Aryan pupils. H. F.

Fidelio, in Local Premiere, Feature Of San Francisco Opera Season Finale

Flagstad's Leonore and Elsa Avidly Applauded—Norma Also a Coast Novelty—Orchestral Season Lengthened

SAN FRANCISCO.—A major event of the late opera season was the San Francisco Opera Company's first Fidelio, given with Flagstad, Maison, Huehn, List, Hofmann, Boerner and Clemens in the cast, and with Fritz Reiner conducting. It takes no Philo Vance to deduce that the enormous success of the production was due to Flagstad's appearance as Leonore, yet the audience that came to hear her obviously revelled, also, in the greatest operatic score of the current season. Fidelio was staged by Herbert Graf, whose handling of large choral masses in movement and whose groupings on varied stage levels set a new high for opera in this city.

Flagstad, who announced her retirement from Pacific Coast opera at the close of the recent engagement, also had sensational success in a Graf-directed performance of Lohengrin, with Melchior, Meisle, Hofmann, Huehn, and Reiner as conductor.

A passable Manon (Bovy, Maison, Bonelli), and a good Rigoletto (Bonelli, Tumminia, Kullmann), were other features of the last weeks of opera.

The season closed with Norma (another local first hearing), wherein Martinelli, Pinza and Castagna had their usual success, while Cigna as the heroine left something to be desired at certain moments.

CONCERT CALENDAR

Among the more important concerts have been those by the Vienna Choir Boys, Angna Enters, Radiana Pazmor, and the brilliantly accomplished group called the Wagnerian Festival Singers. Charles Cooper, a local pianist, gave his first local recital in several years with much acclaim. Less successful were the recitals of Harald Kreutzberg and Amelita Galli-Curci.

At the moment of writing much musical activity is in prospect immediately before the holidays. We shall hear recitals by Rudolf Serkin and Walter Gieseking, a sonata recital by Sylvia Lent, violinist, and Gunar Johansen, pianist, and were to see the Jooss Ballet in four performances before the San Francisco Symphony started on December 10.

ORCHESTRAL PROSPECTS

The orchestra will give its longest season—eighteen weeks—since 1931. Pierre Monteux directs for the third consecutive year. There will be two series, one under private and one under public auspices. The private concerts, twelve pairs sponsored by the Musical Association of San Francisco, have as soloists Ruth Slenczynski, Jascha Heifetz, Rose Bampton, Yvonne Astruc, Josef Hofmann, Grischa Goluboff, Tilly Losch, Mischa Elman, Brian Aherne, Artur Schnabel and the Municipal Chorus. The city is sponsoring three concerts with Tito Schipa, Charlotte Boerner and Artur Rubinstein as soloists, and six performances by the Monte Carlo Ballet with Monteux and the orchestra.

A. F.

Stradivarius Memorial Concert to Enlist Noted Artists

Walter Damrosch, Efrem Zimbalist, the Musical Art Quartet and the Stradivarius Quartet participate in Carnegie Hall on December 20 in a program for the Stradivarius Memorial Association. Similar concerts are to be held throughout the United States, the receipts going to a fund to encourage, aid and develop young talent by making available through loan or gift, fine musical instruments.

The participating artists are to use Stradivarius instruments. Damrosch will conduct a string orchestra in the Bach concerto in E major with Zimbalist as soloist. The latter with Sascha Jacobsen then plays the double concerto of Bach and the two quartets, the Mendelssohn Octet in E flat major. The Musical Art ensemble is to play the Franck D major quartet.

MANHATTAN MANAGER

FITZHUGH W. HAENSEL
from a recent portrait by J. Campbell Phillips.

FEATURED IN RADIO OPERA

NINO MARTINI and VINA BOVY
The NBC blue network broadcast of Traviata from the Metropolitan Opera House on December 11, the second of the season, found Mme. Bovy in the title role with Mr. Martini as Alfredo. (Martini photo by Herbert Mitchell.)

Goossens Directs Own Work in Cincinnati

Intermezzo from His Don Juan Applauded—Bartlett and Robertson Play with Orchestra—Erna Sack and Wagnerian Festival Singers Hailed

CINCINNATI, O.—Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, was the recipient of an ovation when the orchestra played for the first time here the intermezzo from his opera, Don Juan de Mañara, which was premiered at the Coronation Season in London under the baton of its composer. The Cincinnati audience showed keen interest in the lovely melody, which Mr. Goossens, in a few introductory remarks explained might popularly be called the theme song. This was exquisitely played by Emil Heermann, concertmeister. The orchestration is effective and descriptive.

Consistent with Mr. Goossens' policy of keeping his audiences informed musically, he offered the Boccherini symphony in A major, in which Emil Heermann, concertmeister, and Ary van Leeuwen were heard in incidental violin and flute solo passages, and the colorful Sinfonia Sevillana by the contemporary Spanish composer, Turina. The program opened with Mozart's overture to The Marriage of Figaro, and closed with España by Chabrier, played vividly. These formed an appropriate setting for the perfect vocal art of Richard Crooks, singing If Thou Be Near by Bach and Adelaide by Beethoven (the finest we have heard him sing), and the two arias from Manon for which he is eminent.

TWO-PIANO CONCERTI

In another list he led the Cincinnati Orchestra through a program of Schumann's symphony (No. 2) in C major, followed by Mozart's concerto for two pianos and orchestra in E flat major (K.V.365), and Polenc's concerto for two pianos and orchestra in D minor, featuring that inimitable piano-duo, Ethel Bartlett and Rae Robertson. Proceeding with the brilliant Dances of Galanta (Kodaly), and reaching a climax in Berlioz' Hungarian March, Mr. Goossens brought down the house, applause mounting from work to work.

Mr. Goossens is a consummate musician, be it as conductor, interpreter, program builder or composer, and in the orchestral accompaniment to the playing of Bartlett and Robertson there was perfect synchronization and interpretative understanding between artists, orchestra and conductor.

CHILDREN'S CONCERTS SOLD OUT

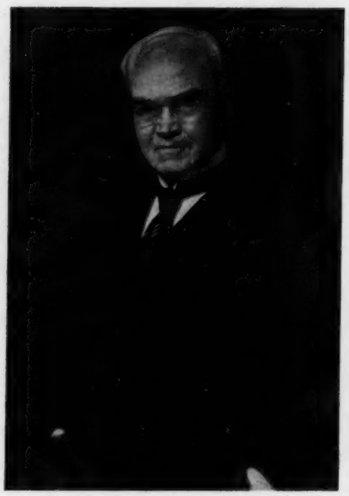
Music Hall sold out for the regular symphony concerts has become the rule these days, but Music Hall sold out for the young people's concerts is history-making. An able committee, appropriate program notes, a conquered transportation problem, and support through the schools, have accomplished this phenomenon. And the first concert was an all-Wagner program.

Erna Sack, whose singing Solveig's Song and the intricate Frühlingswalzer (Johann Strauss), and the Wagnerian Festival Singers under direction of Richard Hagemann, were notable contributions to the music season made by the Matinee Musicale Club.

The Cincinnati Trio featured Fritz Bruch's recent work, Mood at Sundown, in its concert before the Northern Kentucky Education Association.

M. D.

ANNIVERSARY FETED



EDGAR STILLMAN-KELLEY,
whose symphonic poem Macbeth, was performed on December 3, 4 and 7, by the Philadelphia Orchestra under Leopold Stokowski. Dr. Kelley's Pilgrim's Progress is to be given a production at the University of Kansas (Otto Miessner, conductor) and his Gulliver Symphony will be featured on the January 9 program of the New York Civic Orchestra (Nikolai Sokoloff, conductor). (Photo by Blackstone Studios, Inc.)

Monteux and Freed Lead Third NBC Symphonic Concert

In repose, certainty, and tonal affiliation, the new NBC Orchestra is gaining with each concert. Its third program, led by Pierre Monteux on November 27, established fine credits for the organization.

The French conductor introduced a list including several local novelties. One was by an American composer, Isidore Freed, who directed the second movement of his own work, Jeux de Timbres, which sets forth the various timbres of the orchestra. The excerpt heard on this occasion features the strings, revealed in contrasting shades. Thematically and constructively, the opus speaks interestingly, although with no voice of marked originality. Germaine Tailleferre's Overture to an Opera Bouffe is a bit of clever tomfoolery in the symphonic style of today, and not without a jazz imputation or two. Vincent d'Indy's prelude to his opera Fervaal proved to be somewhat pale and futile.

Beginning the concert was the symphony of Franck (teacher of d'Indy), proclaimed *con amore* by Monteux, with lovely hues and lyric flow, and compelling climaxes of the familiar measures.

L. L.

Schumann's "Lost Concerto" Played by Menuhin

First American Hearing Reveals Posthumous Opus of Unusual Worth and Charm —Sonatas by Mozart and Bach Also on Program

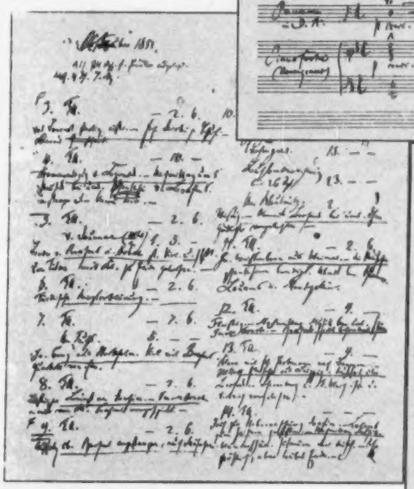
By LEONARD LIEBLING

Deep interest attached to the December 6 recital of Yehudi Menuhin at Carnegie Hall, his first appearance in the metropolis since his voluntary retirement of two seasons ago. A sold-out house greeted and extended ovations to the eminent young American violinist (now twenty-one years old), giving his twenty-fifth concert this autumn. His other scheduled appearances in New York are recitals at Carnegie Hall, January 3, and at the Metropolitan Opera House February 1; and with the Philharmonic Orchestra on January 27 and 28.

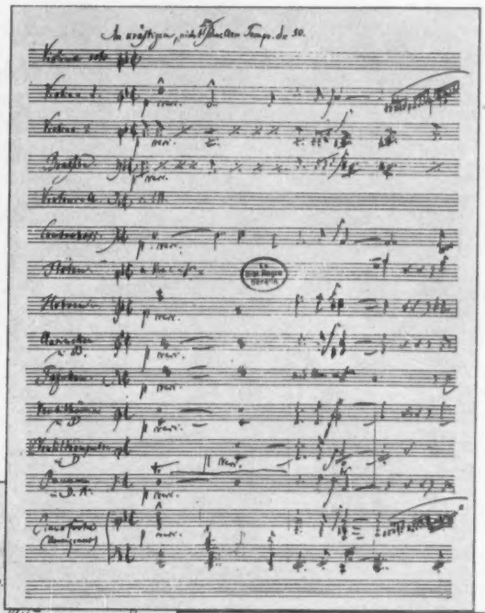
What stamped the December 6 occasion with added importance was the first concert performance in this country of the recently exhumed violin concerto by Schumann, which was world-premiered from Berlin by short-wave radio a few days before the Menuhin concert. That artist had intended to be the first to play the work anywhere, but the Reich Government stepped in and decreed that the honor should go to the country of Schumann's birth.

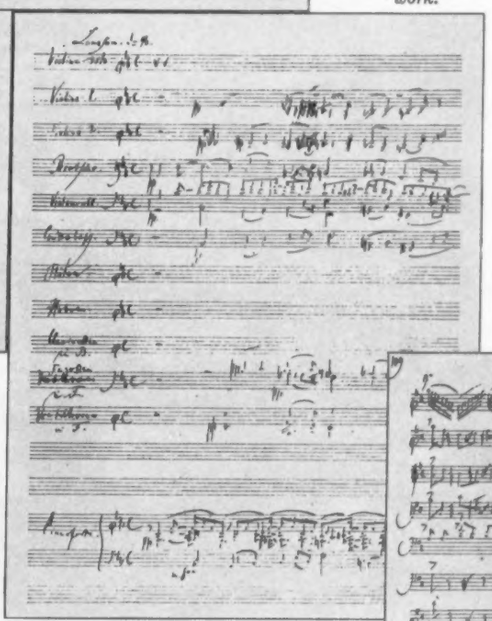
The Carnegie Hall hearing of the concerto was with piano accompaniment (Schumann had written his composition originally in that form). With orchestra, the opus will be premiered by Menuhin in St. Louis, December 23, and later he is to play it with the Philadelphia Orchestra in its home city on January 21 and 22, and in Boston with the local orchestra on February 4 and 5. New York will make acquaintance with the orchestral garb, at the aforementioned Philharmonic concerts.

ROBERT SCHUMANN IN 1853
as portrayed by L. Otto.



Facsimile of a page from Schumann's diary, written in October, 1853, when he completed the concerto.





At left, autograph of the first page of the Schuman work.

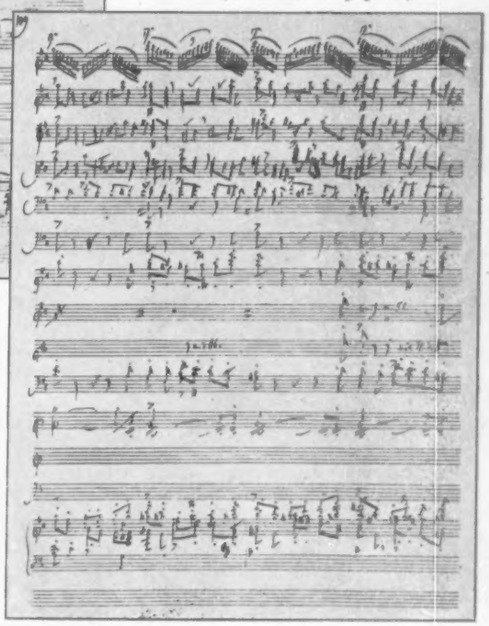
done. Of course the inference ensued that Joachim had the music buried because he did not think it worthy of the genius of the great composer.

Those legends are in some part not true. There was no secret about the existence of the concerto, Grove's Dictionary having mentioned it many years ago, and revealed its whereabouts. Furthermore, the concerto is referred to frequently in the correspondence (long available to the public) between Joachim, Brahms, Robert and Clara Schumann.

Recently Arthur M. Abell, for many years the Berlin correspondent of the Musical Courier, sent a letter to several New York newspapers, which was reprinted. It relates that Joachim wrote a full review of the concerto, and that his

(Continued on page 32)

Photo by De Bellis
YEHUDI MENUHIN



At right, opening of the second movement from the score. Below, excerpt from the third movement.

Recalling Some Facts

Much misinformation has been spread by the daily press regarding the circumstances surrounding the composition (written for and dedicated to Joseph Joachim), its long seclusion and its emergence into public ken. Musical persons are familiar with those stories—that Schumann had finished the work three years before his death, and expected it to be premiered by Joachim, who, however, shelved the performance, and ordered in his will that after his own passing, the manuscript should be placed in care of the State Library at Berlin and not be released for public hearing until one hundred years after the demise of Schumann or until 1956. Then, so the stories ran, Menuhin received news of the "missing" music, from a friend in Berlin; and the d'Aranyi sisters in London learned through a spiritualist of the existence of the concerto, and took steps to have it brought forth, which was

Philadelphia Bow of Berg Concerto Feature of Novel Orchestral Span

Stokowski Conducts, Fernando Germani and Louis Krasner Soloists—Civic Grand Opera Sings Carmen—Rachmaninoff, Dragonette, Bailly and Robinor Heard

PHILADELPHIA.—The Philadelphia Orchestra concerts of November 26 and 27 were noteworthy for several reasons. Leopold Stokowski conducted and two soloists appeared, Fernando Germani playing the Hammond Electric Organ, and Louis Krasner, violinist, who gave Philadelphia its first hearing of the Alban Berg concerto for violin and orchestra.

Mr. Germani, eminent young Italian organist, was heard in the Bach prelude for organ and orchestra to the cantata Wir müssen durch viel Trübsal in das Reich Gottes eingehen, in which he revealed his excellent qualities as an organist of unusual merit.

The Berg concerto differed greatly from the same composer's opera Wozzeck, heard here several years ago, but followed the ultra-modern harmonies, holding some parts of real beauty. It was finely performed by Mr. Krasner, who received prolonged applause for his playing.

The purely orchestral numbers were the mighty Beethoven fifth symphony, magnificently read and played, and the intriguing music from Stravinsky's Petrouchka, given with fire and verve.

CIVIC OPERA OPENING

The Civic Grand Opera Company of Philadelphia opened its season with a good performance of Carmen on November 23. Colette D'Arville made her local debut in the title role, bringing to it great dramatic ability. Her best work was done in the Card Scene of the third act. Aroldo Lindi as Don Jose did some fine singing, especially in the Flower Song of the second act. Both he and Mario Cozzi, the Escamillo, were excellent dramatically. Marguerite Roberts scored a vocal success as Micaela. Others who were satisfactory in their parts were Leonard Treash, Frank Cappelli, Theodore Bayer, Costanzo Sorvino, Marie Zara, Lois Huff and Charles Miller. The Mary Binney Montgomery Dancers, with Miss Montgomery as premier danseuse, provided the ballets. H. Maurice Jaquet was the excellent conductor, giving due attention to all phases of the score.

RACHMANINOFF SCORES

Sergei Rachmaninoff was presented by the Philadelphia Orchestra Association in recital on November 20 at the Academy of Music before a capacity audience, with several hundred on the stage. His program was of interest, including works of Liszt, Bach, Beethoven, Chopin, Debussy, and two of his own compositions. Each number was given a superb interpretation and execution.

DRAGONETTE IN PERSON

Jessica Dragonette, known the country over for her radio work, inaugurated her personal appearance tour of the country in recital with the recital given in the Academy of Music on November 22, when she sang a comprehensive program, including Italian, German, French and old Irish songs, all done with a high degree of artistry. Her voice is clear and sweet, and she uses it with musicianly skill. She was ably accompanied by Arpad Sandor. The Fordham University Glee Club (Frederic Joslyn, conductor) did some nice work on the same program.

Louis Bailly, violist, and Genia Robinor, pianist, gave a delightful recital in Casimir Hall at the Curtis Institute of Music on November 19. Their splendid attainments are too well known to need comment.

Henry Harris, pianist, was heard in a pleasing recital on November 29 in the Ethical Society Auditorium before a warmly appreciative audience. Some of his best work was done in the Chopin numbers, so essentially pianistic.

Judith Litante, soprano, gave an artistic recital on November 29 in the Barclay Ballroom. M. M. C.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
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113 WEST 57th ST., N. Y.
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PANTALOON PROMISE

ARNOLD EIDUS,

thirteen-year-old Louis Persinger pupil, makes his New York debut at Town Hall on March 1. The young violinist has appeared with the National Symphony, the Naumburg Symphony Orchestra, the West Orange and the Bamberger symphony orchestras. Master Eidus has also been heard on the Showboat and Musical Camera programs. (Photo by Apeda.)

Rose Bampton Returns

Rose Bampton, dramatic soprano, was greeted by her husband, Wilfred Pelletier, conductor of the Metropolitan Opera, when she recently returned from an extensive European tour. Miss Bampton rejoins the Metropolitan after a brief American tour. While abroad she appeared in opera and concert and on the radio in seven countries. She made her debut as Aida at the Warsaw National Opera House. Now in her repertoire are the chief soprano roles in Il Trovatore, Forza del Destino, Masked Ball, Norma.

Thelma Spear's Engagements

Thelma Spear has fulfilled recent engagements in Pittsburgh and Cincinnati, in New Rochelle, Yonkers, White Plains, and Mount Vernon.

Indianapolis' New Orchestra in Debut

Sevitzky Wins Artistic Laurels as Head of Reorganized Ensemble—Jooss Ballet and Don Cossack Chorus Welcomed

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra opened the season with a pair of concerts at the Murat on November 19-20. After only two weeks of rehearsals and with an organization which consisted of about forty new members, Fabien Sevitzky presented an extremely well-played program of compositions by Weber, Dubensky, Brahms and Strauss. These concerts proved to be memorable in the annals of orchestral performances in this city, as they brought many visitors from other states, and local papers devoted much space to Sevitzky and the orchestra. The new conductor raised the performance to artistic heights, and needless to add, the enthusiasm on the part of the audience was overwhelming.

A capacity audience at the English Theatre on November 7 greeted the Don Cossack Chorus at its annual concert. This organization has been coming here for several seasons and always gives local music lovers something they do not encounter at the other concerts. To those who dislike opera, symphonic music, and other attractions on the concert stage, I recommend this ensemble which sings with a voluminous, opulent tone that will please the most fastidious taste.

The Jooss Ballet was presented by the Martens Concerts at the English Theatre on November 15. The presentations included The Seven Heroes, Pavane, A Ball in Old Vienna, and The Mirror. The company gave pleasure to a capacity house which applauded frantically after each number. The performance was an impression of astonishing grandeur, singular beauty, and veritable work of art which no doubt is the most important thing in the ballet since Diaghileff.

The Maennerchor under the direction of Karl Reckzeh opened its season on November 29, singing with true musical instinct and excellent enunciation. Sharing the program was Harold Triggs who contributed piano numbers with power and sensitivity of touch. H. C. G.

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SOLD OUT OPERA HOUSE GREETS "LA TRAVIATA"

"LA TRAVIATA" was presented before a sold out Civic Opera House last evening when Helen Jepson appeared for the first time as Violetta looking like an ethereally beautiful and fragile apparition in her various sumptuous costumes. The "Ah fors' e lui" became a bravura piece as sung by Miss Jepson . . . the public delighted in her portrayal and recalled her many times after each act.

(Herman Devries) Chicago American, November 9, 1937

JEPSON IS BACK

Helen Jepson's first "Traviata" anywhere represented a notable increase in maturity, a new mastery in the shaping of her materials. Her voice has an easier utterance and a more pronounced personality than it did in her previous two seasons here. . . . She gave to the merciless aria of the first act the note of feverishness which is correct, but which has heretofore been lacking and she did it by means of style, not merely by color of tone or histrionics.

(Eugene Stinson) Chicago Daily News, November 9, 1937

BRILLIANT TRAVIATA

Last night was one of the most exciting I have had in an opera house in seasons, because it convinced me that in Helen Jepson we have recovered some of the vital magic that was Mary Garden and some of the exquisite warmth that was Lucrezia Bori. Miss Jepson is a beautiful woman whose operatic development has been phenomenal.

(Claudia Cassidy) Journal of Commerce—November 9, 1937

TRIUMPH SCORED BY HELEN JEPSON

Helen Jepson reaffirmed her glory as an opera star of the first magnitude last night. She introduced a new and altogether lovely Violetta. Her stunning performance was greeted with lusty applause. Miss Jepson triumphed in the exquisite revelation of her superb vocal art. The upper register of her voice is comparable to a violin tone in its purity of timbre and intensity of vibration. The lower register is like a viola tone in its warmth, richness and amazing wealth of clear overtones. She uses her voice like an instrument, with astonishing ease and superlative facility.

(Janet Gunn) Herald & Examiner, November 9, 1937

THIS TRAVIATA MAKES OPERA REALLY GRAND

Helen Jepson effervesced last evening in the role of Violetta. This vital soprano can even weep brilliantly. There is a fine rhythm in her misery which carries the performance safely over the most dangerously static spots. And the splendid, honey colored voice fits itself brilliantly to the long curves of the music. Miss Jepson's phrasing has vigor and movement even in those coloratura passages where lesser singers are content to calculate problems of pitch and breath exclusively.

(Edward Barry) Chicago Daily Tribune, November 9, 1937

JEPSON'S "FIORA"

MUZIO has passed away, Bori has retired, Garden is all for Hollywood, yet the world of opera still has a Fiora. Helen Jepson has acquired the role and in the Chicago Opera revival of it after a decade, she showed it to be one of her best. Miss Jepson's great contribution to the role of Fiora is to have drenched it with the mysterious and legendary. . . . She voiced the role to suit her impersonation, yet with precisely the right intensity to make it carry. . . . This is the most artistic thing she has yet done. (Eugene Stinson) Chicago Daily News, November 16, 1937

STAR CAST

Many have essayed the role of Fiora here, Garden, Muzio, Bori and others, but none has sung it with such a wealth of silvery tone, so much pathos and poetic insight as did Helen Jepson last night, and she will become the greatest of all Fioras.

(Herman Devries) Chicago American, November 16, 1937

LOVE OF THREE KINGS REVIVED—IT'S A SENSATION

Helen Jepson sang Fiora for the first time looking radiantly beautiful. She sang every note of the score with matchless beauty of tone, yet gave herself over to the demands of each dramatic situation with a propulsive force she has never shown before. This was her artistic coming of age.

(Cecil Smith) Chicago Daily Tribune, November 16, 1937

GLAMOROUS REVIVAL "LOVE OF THREE KINGS"

Helen Jepson scored in a gorgeous revival of "The Love of Three Kings." That barbaric and beautiful second act had the impact of high theatre soaring on the theme of a score unmatched in passionate Latin surge. It was opera in the grand manner. . . . Miss Jepson is feeling her way, intuitively and subtly, touching magic in the dusk, already banishing the quality of design for that of the inevitable. It was difficult to remember that this was her first time as Fiora, so hauntingly right is her touch, so exquisitely pictorial her line.

(Claudia Cassidy) Journal of Commerce, November 16, 1937

VERSATILE ARTISTRY

Helen Jepson's portrayal of the beautiful Fiora merited the ovation it received. She tinted her vocal line with plaintive nuance, and sang in pianissimo with ethereal loveliness. Miss Jepson, in short, was a perfect Fiora.

(Janet Gunn) Herald & Examiner, November 16, 1937

JEPSON MAGNIFICENT AS LADY OF CAMELLIAS

Miss Jepson singing the role of the Lady of the Camellias displayed a voice that has taken on new color and texture even since last season and, of course, she is so beautiful that the most hardened critic can only stop, look and listen.

(Robert Pollak) Chicago Daily Times, November 9, 1937

Management: Evans and Salter New York
STEINWAY BLDG., 113 WEST 57th STREET
Division: Columbia Concerts Corporation of Columbia Broadcasting System

"Olive Palmer" of the Radio Chats About Her Alter Ego, Virginia Rea

Soprano Finds "Split Personality" No Bar to Maintaining Artistic Integrity—Will Visit Europe for Orchestral and Recital Bookings

Thousands of radio addicts know her as "Olive Palmer", the name under which she sang once a week for four consecutive years on the Palmolive Hour, but to concert followers, the trim-figured, dark-eyed, effervescent young "veteran" of both the airways and concert platform is better known as Virginia Rea.

With her husband, the cellist, Edgar H Sittig beside her, Miss Rea was charm personified as she received me and explained that she was trying to prepare for another visit abroad and, at the same time, maintaining radio engagements.

This time she will go not as a student but with a concert tour mapped out for her. She is planning to spend February and March abroad and has engagements listed for Paris, London, Rome and Vienna and other cities on the continent.

"I am looking forward to my appearance at the Embassy in Paris in particular," Miss Rea said, "because Ambassador Bullitt has asked me to sing. Then, too, I expect to sing for the British Broadcasting Corporation with Sir Thomas Beecham conducting, and with orchestras in Paris and London."

VIRGINIA REA

What's in a Name?

"How did you get that name 'Olive Palmer'", I queried knowing full well that most people have assumed it was because of the company under whose auspices she sang for so long. But I was only half-right as Miss Rea explained:

"It was because my own name was not my own, in a sense. When I came to New York, I was fortunate enough to be offered a contract by the Brunswick Phonograph Company. I accepted and made recordings for this company for six years in all. During this time the Ever-ready Company engaged me to sing on the air and the exclusive right to the name 'Rea' belonged to the Ever-ready Company.

"When the Palmolive Hour engaged me, I had to assume a new name since this engagement dove-tailed with that of the Ever-ready Company. They thought 'Olive Palmer' was a good one, so I assumed that.

"But, regardless of what the name is, I like to sing, enjoy my work and I am looking forward to my trip abroad."

Early Career

The Louisville, Ky., girl, who is a direct descendant of Daniel Webster, explained she has been singing since the age of six when she made her debut with her brother. She came to New York after her graduation from Drake University in Des Moines, Ia., where she completed a three-year course in two, including the study of piano and theory. While in college, she said, she had been selected as soloist for the Christ Church choir of 100 voices.

"And I was fortunate enough to get paid," she smiled.

It was while she was studying in New York that she received the offer to make recordings and, when the Brunswick Concert Bureau developed, went on two transcontinental tours which included the United States and Canada.

Europe and Radio

A year's study in Paris followed and then came the radio, "which by that time had passed the experimental stage," she declared.

In addition to her Palmolive work, she has appeared for Goodyear, Bayer Aspirin, Buick and Chevrolet, among others, and recently was the guest on the Magic Key Hour singing two arias and two encores.

Miss Rea is grateful for her radio experience and has several good words for the "air" service.

"Just to mention one item," she said, "consider intonation. Singers just can't be off-pitch for the microphone won't 'cover up'. Either you are true or not and the microphone reveals this.

"Frankly, I don't know much about this microphone technic they talk about, because I just sing the same way whether on the concert platform or into the microphone."

Advice to Young Singers

Advice to young singers? Listen:—

"I would advise them to study and not be in a hurry to attempt to get large financial returns by winning a radio job. Develop the art of singing, become musicians, sincere artists, for whether over the air, on the concert stage or the opera, artistry, in the last analysis, is what is necessary."

About opera?

"If it comes, I'll be ready for I made my debut in Baltimore as Gilda in Rigoletto and I have prepared roles in Italian and French repertoire. But I would like to become known as a Mozart specialist."

Any teaching aspirations?

"Perhaps, when my singing days are over, because I believe I will be able to assist young singers. But not now, now I want to sing."

H. A. S.

Arthur Gerry

SCORES AS TRISTAN

WITH THE ST. LOUIS OPERA

St. Louis Star-Times, December 2, 1937

In the love music of the second act, Mme. Flagstad shared honors with Arthur Gerry, the Tristan. The appealing quality of his voice and the fine discrimination with which it was used complemented her art. . . . It was done with sincerity and taste matching the soprano's own.

St. Louis Post-Dispatch, December 2, 1937

Its sympathetic quality was a pleasant contrast to the usual stertorous Wagnerian tenor.

St. Louis Daily Globe-Democrat, December 2, 1937

Mr. Gerry evidenced not only quality, but an understanding of and deep sense of the dramatic value of interpretative tone.

Providence Responds to Two Orchestras

Boston and Resident Forces Supply Rich Artistic Experiences—Kerstin Thorborg in Civic Music Association Program

Providence, R. I.—The Boston Symphony Orchestra, with Serge Koussevitzky conducting and Martha Baird, pianist as soloist, presented the second of the winter's series of concerts in the Metropolitan Theatre. The program included the Unfinished Symphony (Schubert) and the second symphony (Sibelius). Miss Baird who in private life is Mrs. Arthur Allen of this city played with charm and distinction the concerto in D minor (Mozart).

Kerstin Thorborg, Metropolitan contralto, was presented by the Civic Music Association at the Senior High School in Pawtucket. She sang to a large and enthusiastic audience arias by Gluck and Saint-Saëns, German Lieder and Norwegian songs. There stands out in the memory Mainacht (Brahms), Gretchen at the Spinning Wheel (Schubert) and Ich liebe dich (Grieg).

Home Ensemble Scores

The Providence Symphony Orchestra (Wassily Leps, conductor) in a well-chosen and highly effective program was assisted by Arthur Hitchcock, pianist of the Brown University Music Department. He played the second concerto (MacDowell) with an easy assurance and rhythm which released all our adjectives of commendation.

The Musical Art Quartet completed its ten-day series at the School of Design, playing numbers by Brahms, Tschaikowsky, Chausson, Dvorak, Rachmaninoff, Debussy, Ravel and Dohnanyi. They were assisted by Frank Sheridan.

The Community Concert Association held its first concert of this season in the Metropolitan Theatre with Fritz Kreisler, violinist, as soloist. Carl Lamson was at the piano. A capacity audience gave these veteran artists an ovation.

Memory Day for John Edgar Lownes brought a recital by Marcel Dupré in Sayles Hall, Brown University.

B. N. D.

Ganz to Lead N. Y. Philharmonic Young People's Concerts

Rudolph Ganz, president of the Chicago Musical College, will take over for the season the conductorship of the Young People's Concerts of the New York Philharmonic Orchestra after the initial event, which John Barbirolli directs.

Dr. Ganz succeeds Ernest Schelling, who was forced to cancel his directorial duties this season because of an injury to his eye. Mr. Schelling had planned three children's concerts in Brooklyn, N. Y., five engagements in San Francisco and his usual Baltimore series.

Although Dr. Ganz has become noted because of his piano concerts, it was as a cellist that he made his debut at the age of twelve. Born in Zurich, his first piano concert was at the age of seventeen when he played the Beethoven C minor concerto with the Municipal Orchestra in Lausanne. He studied in Strasbourg and with Busoni in Berlin before appearing with the Berlin Philharmonic Orchestra in December, 1899. Four months later he appeared with this ensemble conducting his own symphony in E.

Coming to the United States, he was for five years head of the piano department of Chicago Musical College. In 1921 he was guest conductor of the St. Louis Symphony Orchestra and later spent six seasons as regular conductor. He resigned to head the Chicago Musical College.

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IN AMERICA—DECEMBER - JANUARY - FEBRUARY - MARCH - 1938 - 1939

Opera and Concerts in Chicago Set High Midseason Standards

(*Continued from page 7*)

made the performance of Tannhäuser stand out, with the assistance of Eleanor La Mance as Venus, George Czaplicki as Wolfram and Mark Love as Biterolf.

Pons in Lakmé

Lakmé served for the re-entry of Lily Pons, who in superb vocal and physical trim swept all before her. André Burdino's Gerald has all the traditions of the Paris Opéra Comique to recommend it plus impeccable diction, style and vocal sonority. Louis Hasselmans wielded the baton adroitly and authoritatively.

Otello Returns

Giovanni Martinelli, Lawrence Tibbett and Edith Mason were the triumvirate of fine singers heard in Otello. Miss Mason has returned to the scene of her former triumphs in the best vocal condition and, looking youthfully slender, she proved an ideal Desdemona. Under Moranzoni's energtic baton the performance moved smoothly and effectively.

Symphony Programs

The names of two Americans appeared on the seventh symphony program—Beveridge Webster, pianist, and Samuel Barber, composer. In the Liszt A major concerto the young and talented pianist disclosed the manifold virtues of his art. Success crowned his exemplary execution at this, his Chicago debut. Barber's symphony in one movement made a hit, the audience manifesting vehemently its approval and recalling the young composer many times. No guest artist appeared at the Tuesday program, which consisted of old favorites. John Weicher, concertmaster, played the Bruch Scotch Fantasie at the December 2 and 3 concerts, at which time the Rhumba from McDonald's Symphony, Sowerby's passacaglia, interlude and fugue were repeated.

Illinois Symphony Orchestra

Karl Wecker as guest conductor of the Illinois Symphony Orchestra featured Wheeler Beckett's C minor symphony as the major work on his program. At its first performance the work impressed by its originality, well-built climaxes, finely constructed thematic pattern, gracious contour and melodious strains. With Guy and Lois Maier playing the Mozart E flat major concerto for two pianos, the November 28 concert attracted an unusually large audience. The talented couple's unity of thought and clean-cut technic made for ideal interpretation.

Harry Zelzer Presents Jooss European Ballet

In a lone appearance at the Civic Opera House, the Jooss Ballet presented the Seven Heroes, a comic pantomime, which in contrast to the dance drama, The Green Table, caught the fancy of lovers of terpsichorean art.

Martha Briggs Sutton in Debut Recital

A young colored soprano of unusual vocal and intellectual ability, Martha Briggs Sutton, made her first bow here at Kimball Hall under the Donna Parker management November 21. In a program of unhackneyed songs and operatic arias Miss Sutton proved a stylist *par excellence*, one who does not rely solely upon vocal prowess, but a consummate vocalist who gives thought to the subject-matter.

With Chicago Opera

HILDA OHLIN,

soprano, rejoined the Chicago City Opera Company, singing the role of Micaela in Carmen.

Cincinnati Orchestra Opens Northwestern Series

The Cincinnati Symphony Orchestra (Eugene Goossens, conductor), with Rachmaninoff as soloist, invaded the Auditorium to open the Northwestern University series November 23. The Handel overture to the Occasional Oratorio has often been performed in Cincinnati and elsewhere by this renowned organization, yet something went amiss here. It might have been because the stage set was minus half its ceiling that the tone sounded so thin at times. However, in the Prokofieff D major symphony the orchestra came into its own and Goossens achieved admirable results. Rachmaninoff's playing of the Beethoven C major concerto and his own Rhapsodie on a Paganini theme aroused enthusiasm.

Saidenberg Symphonietta

Two novelties were performed by the Saidenberg Symphonietta at the Goodman Theatre, December 1—Purcell's The Old Bachelor suite for strings, dating from the seventeenth century, and Holst's St. Paul's suite of recent vintage. A program maker *par excellence*, Saidenberg included the Vivaldi concerto for four violins in B minor, Mozart's D major Divertimento and A Musical Joke and Debussy's Lento. The Symphonietta has created a unique place for itself in this community by admirably presenting rarely played music under a leader who has at his disposal a virtuoso organization and who himself ranks high among the aristocrats of the baton.

Hans Hess in Joint Recital

In Hans Hess' hands the cello becomes a most effective concert instrument and one is thoroughly convinced of its effectiveness when hearing this excellent artist play. In joint recital at Miller School Auditorium, Evanston, on November 24, his performance was distinguished by exquisite tone, impeccable technic, deep interpretative understanding and thorough musicianship. It was superb cello playing throughout. Juul Rosine played artistic accompaniments. Esther Hart, soprano, sang beautifully and had the expert piano assistance of Edgar Nelson.

John Patrick Sings for Sibelius Club

John H. Patrick, basso of the Chicago City Opera Company, was soloist with the Sibelius Club, November 21, at the Northside Auditorium, where he won instant success with his admirable singing of several groups.

Bertha Ott Presents Kreisler and Lawrence

On November 28 Bertha Ott presented Fritz Kreisler in Orchestra Hall in one of his best recitals. On the same afternoon Dorothea Lawrence, soprano, was heard for the first time here in recital at the Studebaker Theatre. Miss Lawrence must be congratulated for devoting part of her program to American composers and for enunciating the English text with such clarity that not a single word went amiss. The young singer was superbly seconded by Edgar Nelson, a peer among accompanists.

Helen Jepson Opens New Series

In selecting Helen Jepson to open her Eleven O'Clock Matinees at the Palmer House, Mrs. Gilbert Smith showed excellent discernment. The recitalist sang gloriously, winning the admiration of the socialite audience.

Heniot Levy Plays Chopin

Heniot Levy played in Kimball Hall, December 1, an entire Chopin program with the poetic insight, beauty of tone, clean-cut technic and refined style to which he has always accustomed us. A Levy recital brings enjoyment and illumination, and when it comes to Chopin added appreciation and instructive indication benefit the scholar.

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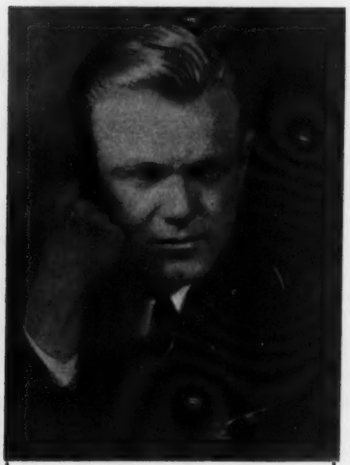
METROPOLITAN OPERA

DER ROSENKAVALIER, DECEMBER 1

As fresh, fragrant and amusing as ever, Richard Strauss' most melodious opera had its first hearing in several seasons on the second evening of the current series.

The sprightly libretto and lovely music exerted their customary spell over the delighted hearers. Lotte Lehmann, in her famous role of the Princess, again made it a matter of ingratiating vocalism and acting of exquisite sentiment and tender pathos. No more beautifully restrained singing has been heard at the Metropolitan. Emanuel List cavorted and clowned irresistibly as the jovial Baron Ochs, and did much new and effective business in his interpretation.

Kerstin Thorborg, a tall and attractive Octavian, seemed not quite at ease in her male attire and bearing, but gave fully and tastefully in tone. Friedrich Schorr was too much the heroic baritone to do justice to the fluent part of Von Faninal. Susanne Fisher, the Sophie, excelled in delicate voicing of her music, smoothly delivered and altogether true in intonation. She mimed with alluring modesty and archness. Dorothee Manski (Marianne) made the most of her comedy opportunities, as did Angelo Bada (Valzacchi) and Doris Doe (Annina).



Other outstanding presentations were those of Norman Cordon (Commissary), Hans Clemens and Karl Laufkoetter (the two Major-domos) and Arnold Gabor (Notary).

The lastingly enticing score had flexible and rich-hued handling under Artur Bodansky, and his orchestra acquitted itself splendidly. There were changes in the stage direction, much improved over previous performances, and the credit goes to Leopold Sachse.

The audience was so palpably pleased that Edward Johnson's restoration of Der Rosenkavalier will surely prove to be one of his leading achievements this winter.

AIDA, DECEMBER 2

The first Italian opera of the new Metropolitan season, Aida, was presented with an almost total Latin cast, Norman Cordon as the King being the lone exception. It also served as the vehicle for the initial debutant, Carlo Tagliabue, baritone.

Gina Cigna sang the title role somewhat unevenly but with richness and color particularly in the upper register while Giovanni Martinelli, as vigorous as of yore and in like vocal condition, triumphantly started his twenty-fifth Metropolitan season.

Bruna Castagna was a regal appearing Amneris, albeit her tones lacked some of their vaunted lustre. Thelma Votipka made the most of her offstage opportunity while Ezio Pinza, despite a cold, was a more than adequate Ramfis. Mr. Tagliabue gave evidence of thorough experience in the role and revealed a voice of size and color if unevenly used. He will prove competent if not noteworthy. Ettore Panizza conducted with his accustomed ardor but the presentation, which a large audience seemed to enjoy, was routine in performance.

SIEGFRIED, DECEMBER 3

The initial season's presentation of Siegfried not only was a vital and electrically exciting performance but introduced three debutants to a Metropolitan audience in the persons of Carl Hartmann, singing the name role; Adolf Vogel, appearing as Alberich; and Marita Farell, interpreting the Voice of the Forest Bird.

Mr. Hartmann's characterization of Siegfried was amazingly skillful from a histrionic aspect. Not only did he act the part buoyantly and with conviction but his stage business had more authenticity and naturalness than any other Metropolitan artist associated with the role. Vocally he sang accurately and amply, though tonal color was lacking to a degree except in *mezza voce* passages. His success was outstanding and cheers and vigorous applause attended his many curtain calls.

Adolf Vogel is the best Alberich the Metropolitan has had for many seasons. He really sang the music allotted to him with warm and fully rounded tone instead of making it so bitter in quality, because of the text and characterization the part demands, that the song was unpleasant to listen to. Marita Farell was so nervous in her vocal presentation that little of tonal attractiveness was present in her delineation.

Marjorie Lawrence was the brilliant Brünnhilde, singing eloquently and assuredly; Karl Laufkotter was outstandingly able as Mime; Friedrich Schorr was in good voice as the Wanderer; Kerstin Thorborg was admirable in every way as Erda; and Norman Cordon was adequate as Fafner. The orchestra under Artur Bodanzky played impressively.

MANON, DECEMBER 4 (MATINEE)

Saturday's matinée (first seasonal broadcast on the radio) was Massenet's Manon, with Bidu Sayao in the title role, and Richard Crooks singing the Chevalier Des Grieux. The Sayao voice has grown in volume since her debut at the opera house last winter, but retains all its former sweetness and elasticity. She sang with infinite charm and feeling. Her portrayal of the fickle Manon was becomingly winsome, and she looked bewitching as the sixteen-year-old heroine.

Crooks' singing had its customary finish of tone-production and style. His delivery of the Dream Song furnished an entrancing piece of vocalism. He is a personable figure as the cavalier. However, the tenor's French diction is capable of improvement, as he must realize when he listens to his basso colleague Leon Rothier, who impersonated the elder Des Grieux and did so with high distinction.

John Brownlee put much robust humor into his conception of Lescaut, and handled the music with appropriate dash and resonance. Commendable were the minor contributions of Natalie Bodanya, Charlotte Symons, Irra Petina, Angelo Bada, George Cehanovsky and Louis D'Angelo. Maurice de Abravanel gave a conventional reading of the score.

CARMEN, DECEMBER 4

The performance of the title role by Bruna Castagna was the most effective part of the first Saturday night hearing of Carmen. She has grown significantly in her characterization, which boasts beautiful and expressive voicing of the music and richness of dramatic and comic acting powers. It is a better Carmen than the Metropolitan has had in years, and establishes Mme. Castagna as one of the important "personalities" of this theater. The other performers were not on the same plane on this evening. René Maison was hardly in his best voice as Don José, though the conscientious and routined artist as customarily. Natalie Bodanya, being somewhat smaller in stature than this towering dragoon, was badly paired in the love duet. Her voice, intelligently used, seemed constricted on occasion. Julius Huehn was a genial and flirtatious Escamillo, rather than a true hero of the ring, though he sang pleasingly. The other parts were capably fulfilled by Thelma Votipka (Frasquita), Helen Olheim (Mercedes), George Cehanovsky (Dancairo), Giordano Paltrinieri (Remendado), Norman Cordon (outstanding as Zuniga), and Wilfred Engleman (Morales). Gennaro Papi conducted a rather Italianate version of the score, with some irritating liberties in *tempi*. The chorus and ballet were effective, though the dances in Act II were lacking in Spanish character.

Soloists for New York Oratorio Society Messiah

Albert Stoessel, conductor of the Oratorio Society of New York, has selected Grete Stueckgold, soprano, William Hain, tenor, Ellen Repp, contralto, and Gean Greenwell, bass, as soloists for the December 21 presentation of Handel's Messiah in Carnegie Hall, New York. It will be Miss Repp's New York debut.

As part of the society's sixty-fourth year of activities, Mr. Stoessel has chosen R. Nathaniel Dett's The Ordering of Moses as his novelty for the March 25 concert in the Juilliard School Auditorium. This program also lists Mr. Stoessel's own Festival Fanfare, Mrs. H. H. A. Beach's Christ in the Universe and Ralph Vaughan-Williams' Benedicité.

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Nov. 20, 1937

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Stockholm: *Svenska Dagbladet, Nov. 2, 1937.*

"From the moment that Eisenberg began the Brahms Sonata in F, we were electrified by his fiery musicianship, vibrant energy, and superb bowing. Eisenberg is a passionate nature, a complete artist who understands absolutely the music he interprets. In the adagios he enchanted with his cantilena and marvelous tone charged with great intensity of feeling. Bach's E flat Suite was delivered with a profoundity of feeling that penetrated into the soul. Eisenberg is a great cellist, not a mere instrumentalist who has to use external means to charm. He is above all a musician."
Rotterdam: *Nieuwe Rotterdamsche Courant, Nov. 9, 1937.*

"Eisenberg proved himself to be a cellist not only of the first rank, but of the very highest rank. His fiery temperament and superior understanding of his music, create an atmosphere of absolute beauty. An impeccable technique, guided by great musical instinct, permits him to use this temperament freely. With Eisenberg everything is full-blooded and wholesome. He is a great musician, an artist of taste and whose playing shows reflection and inspiration. All the sublime qualities of this great artist were revealed with incomparable brilliance throughout the concert. The transported public gave him an overwhelming ovation."
The Hague: *Hetvaderland, Nov. 9, 1937.*

"Eisenberg's perfectly balanced and well chosen program gave him the opportunity to display his controlled technical mastery, inspired interpretations, beautiful tone, and the spiritual depth with which he presents each composer."
Prague: *Bohemia, Nov. 19, 1937.*

"The fact that Eisenberg was appointed by Casals to conduct that master's class in Paris, and the reputation which Eisenberg has as an international artist, naturally lead us to expect the greatest. We were not disappointed. Eisenberg's technique is consummate, his musicianship complete, his interpretations in the most perfect taste. The choice of his program showed him to be a profound musician and one cannot imagine the Brahms F major sonata more magnificently interpreted. Eisenberg's is an inspired and noble art."
Prague: *Tageblatt, Nov. 19, 1937.*

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Lavish Music Calendar Brings Many Notables to Los Angeles

(Continued from page 7)

tation. Ludwig Hofmann displayed a resonant and truly pitched bass as the King, and George Cehanovsky was satisfactory as the Herald, apart from some slight lapses. Fritz Reiner conducted with authority and excellent balance, and the chorus sang creditably. Production honors are deserved by the stage director, Herbert Graf, whose handling of the crowds on the stage, the flux and flow he gave to group emotions and reactions, and his deft movements of colors and masses were altogether masterly. Agnini's settings made artistic stage pictures.

Jeritza and Forest in Tosca

Ovations of applause paid tribute to Maria Jeritza's characterization of the title role of Tosca. Merola's direction of the orchestra was so ponderous that actual criticism of vocal abilities must be reserved, since most of the participants were forced to resort to otherwise unnecessary pushing in order to be heard, and several could not be heard at all. Jeritza portrayed a vividly emotional Tosca, carrying the role with histrionic power and the authority of long experience. Frank Forest appeared to advantage as Mario Cavaradossi, acting with a jaunty abandon that manifestly won his audience. Richard Bonelli's Scarpia was appropriately villainous, carefully cold and calculated, in an individual interpretation. Norman Cordon offered a highly efficient Angelotti. Lodovico Oliviero, George Cehanovsky, Evaristo Albertini and Catherine Alison completed the cast.

Mahler's Second Symphony Restored

The grandiose periods of Mahler's second symphony, for orchestra, organ, mixed chorus, soprano and alto, occupied the entire program of the Philharmonic Orchestra under Otto Klemperer's direction at the pair concerts November 24 and 26. Klemperer again displayed his authority as a Mahler interpreter, bringing to the work as much strength and vitality as it is possible to infuse into it, and developing it to a sonorous conclusion. In the effective *finale*, the chorus sang well, blending excellently with the orchestra to reach a culmination in the full-throated concluding passages. Clemence Gifford voiced the contralto solos with lovely quality, and Blythe Taylor Burns' cool tones carried the soprano message.

Gruenberg Score Premiered

The first Los Angeles performance of Louis Gruenberg's Serenade to a Beauteous Lady, was given by the Philharmonic Orchestra under Klemperer's direction on November 20. The work was received with enthusiasm, and the composer called back to the stage for several bows. Forcefully written, with vivid rhythms and splendid instrumental balance, the five-part work is well worthy of repeated hearings. Bronislaw Gimpel, concertmaster, was soloist in Mozart's concerto (No. 4) in D major, playing with sweet tone and artistic evaluation. Klemperer began his program with the prelude to Die Meistersinger, and climaxed it with the Beethoven fifth symphony.

Nine-Year-Old Violinist Bows

Playing a half-size violin, nine-year-old Camilla Wicks won a long and enthusiastic ovation for her appearance as guest soloist with the Federal Symphony Orchestra in the Hollywood Memorial Auditorium on December 1. Camilla showed a tone of amazing depth and appealing quality, doubly astonishing because of her tiny instrument. Most remarkable of all, she played with true expression and feeling, the indubitable mark of an exceptional talent. Her performance of the Bruch G minor concerto would have been highly creditable in an adult; from a tiny tot in a knee-length pink frock, it was breathtaking. The magnificent sonorities of Scriabin's Poem of Ecstasy reached emotional heights as Gastone Usigli repeated the work he conducted a short time ago. He also offered Henry Hadley's symphonic fantasia (op. 46), which proved a work of broad themes and surging passages, orchestrated with masterful skill, and rich in texture. The assistant conductor of the orchestra, William Hinshaw, made his debut with the baton in the first portion of the program. A young man of obvious promise, he led the orchestra with decisive beat, but has yet to learn the niceties of shading, balance and control. He gave Mendelssohn's overture, Ruy Blas, Borodin's Polovtzian Dances and the Chabrier rhapsody, España.

California Composers' Works by WPA

An entire concert of new works by Southern California composers was offered November 23 by the Federal Symphony Orchestra with Usigli conducting, and all showed to good advantage, considering the limited rehearsal time allotted to them. The most impressive score was the concluding rhapsody for piano and orchestra by Frances Marion Ralston, with Roxana Weihe Byers as guest soloist. Miss Byers played the work, dedicated to her, with able pianism and enjoyable tone. In romantic style, it was expertly scored, with sound knowledge of instrumental balance. A suite for flute and string orchestra by Baruch Klein was delightfully engaging, with Sylvia Ruderman, to whom it was dedicated, performing the solo part with skilled artistry. The movements were respectively tender, jolly, plaintive and sprightly. Antoni van der Voort's Sketches from Fairyland held some colorful moments and proved to be an imaginative fantasy. Earnest Andersson's Night was richly scored and held much dramatic emphasis. Two preludes by Albert Glasser were conducted by the composer; both held a rather grandiose melancholy, with over-much sonority. A passacaglia and fugato by William E. Lynch was for string quartet, with some incongruous jazz devices superimposed upon a strictly conventional foundation; it was ingenious in construction, but ingenuous in concept. A suite, Moravia, by Harrie Edouard Miller, was melodiously pleasing program music.

Kreutzberg Dances

Harald Kreutzberg opened the Armitage series in the Auditorium with two dance recitals, November 26 and 27. His execution was as splendid as ever. His many-sided talents were perfectly supported by the able pianism of Friedrich Wilckens.

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BAXTER RINQUEST,
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Wagnerian Festival Singers

The powerful voices of the Wagnerian Festival Singers rang out in two concerts of Wagnerian excerpts in the Auditorium on December 2 and 4. It is indeed rare to find five artists so evenly matched in vocal abilities, but they blended perfectly in their ensembles, as well as demonstrating their individual capabilities in solo selections. Hilda Konetzni showed a fine dramatic soprano; Marta Krasova provided a contralto of warm quality. Henk Noort demonstrated a dramatic tenor of rare quality and timbre; Joel Berglund was a baritone of notable feeling and exceptional vocal beauty, and Alexander Kipnis sang with a resonant bass superb in every aspect. The accompaniments on two pianos were richly interpreted by Richard Hageman and Karl Young, with sympathetic shading and nicety of balance.

Vienna Choir Boys

The fresh young voices of the Vienna Choir Boys were uplifted in a delightful afternoon of song, both serious and humorous, at their concert in the Auditorium November 28 on the Behymer series.

Tauber in Coast Debut

Richard Tauber made his Pacific Coast debut in the Auditorium on November 30, and was greeted by a packed house including many movie celebrities. Primarily a character singer, his fine natural voice shows considerable signs of wear, but was handled with experienced ease. His most enjoyable facets were his interpretative gift and his splendid enunciation. He divided his program between familiar Lieder and sentimental ballads. Max Rabinowitsch provided invaluable support at the piano.

Pianistic Debut

A musicianly and interesting piano recital was offered by Reah Sadowski in the Biltmore Music Room on November 22. She proved to be a pianist of intense emotionalism, playing with large and round tone, and with individually decided interpretative values. She was somewhat overfond of making large dynamic contrasts and of using the pedal too frequently, but she showed herself possessed of a fine technical equipment, said to have been schooled by Blanchet, and a virtuoso brilliance. Scholarly qualities were shown in two of Busoni's formidable transcriptions from Bach and Brahms, and romantic feeling in a Brahms group. Three charming novelties were Alec Rowley's Concert Etude, William Kernell's Dancing Town, and a Scherzino by Arthur Benjamin. Liapunoff's Carillon, a Danse Contrerimes by Delage, one of Rachmaninoff's Etudes Tableaux, and Albeniz and Strauss-Godowsky items comprised the balance of an interesting program.

Duci de Kerekjarto celebrated twenty-five years on the concert stage with a jubilee program enhanced by many assisting artists in St. Stephen's Auditorium on November 28. His virtuosity was admirably displayed in a Hubay Hungarian Fantasy, and his unexcelled harmonics in Sarasate's Nightingale. A group of his own compositions revealed his abilities in the creative field as well. Laura Saunders won prolonged applause with the aria from Cavalleria Rusticana and authentic interpretations of Hungarian songs well suited to a warm and rich soprano voice. John Crown gave a brilliant performance of a Liszt Ballade and Mignone's El Retablo del Alcazar. Others who shared a long and varied program were Pietro Gentili, baritone; John Kurucz, composer-pianist; Yola Galli, entertainer; Catherine Crocker, soprano; Joseph Diskay, tenor; Hilda Goldman, soprano, and Mario Sylva who acted as master of ceremonies. Capable accompaniments were provided by Arthur Norris and Matilda Barsha. R. D. S.

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Rambling Around

Grace Bush, composer and lecturer of Los Angeles, won first prize with her Evening Song in the recent Manuscript Club contest. She expects to bring out a new book of poems this January. The Divine Pastoral and Ave Maria are to be published in December. Christmas in Many Lands will be given by Mrs. Bush at a number of clubs during December. On November 24 she presented a program of her own compositions at the Hollywood Community Sing assisted by John Knox, tenor.

* * *

Dorothy Arden, soprano of Hollywood, appeared as soloist in Messiah, December 12, at the Alhambra High School Auditorium with Dr. Carl Omeron in the tenor role.

* * *

Vernon Leftwich's Reverie, for string orchestra, was played November 30 by the Long Beach Chamber Music Society under the direction of Carlton Wood, at the Long Beach Municipal Auditorium. His Fantaisie Quasi Sonata for piano, which was one of the prize winning compositions in the Mary Carr Moore Manuscript Club contest, was performed December 6 by John Hopper at a musicale and his suite for piano, The Dream Ride, which received honorable mention in the same contest, was played December 13 by Galen Lurwick at a musical event in Los Angeles.

* * *

Edith Knox, pianist of Los Angeles, was presented in recital November 23 at Alhambra, Cal., by the Musicians' Association of that city. She sponsored a pupils' recital on December 3 at her studio.

* * *

Marcia Rinquest, contralto, sang a program of songs on November 17, for the Rotary Club of Long Beach, at the Virginia Country Club.

* * *

Richard Tetley-Kardos, concert pianist and accompanist of Hollywood, fulfilled the following engagements in November: Matinee Musical Club of Los Angeles, November 4; Loma Linda College Concert Series, November 6; Town Hall Concert, San Francisco, assisting artist to Doris Kenyon, November 9; Southern District National Federation of Women's Clubs, Long Beach, November 18; musicale in Hollywood, November 21. Mr. Tetley-Kardos also appeared recently on the Bing Crosby-Kraft radio hour from Hollywood, as accompanist to Vina Bovy and Margaret Matzenauer. During the next four months he will play concert engagements on the Pacific Coast and in other western states, as assisting artist to Wilbur Evans, baritone.

* * *

The California Symphony Orchestra has been organized under the sponsorship of a group of California citizens, under the direction of Karl Hajos, conductor and composer, who for a period of years directed opera and symphony concerts in Budapest, Vienna, Berlin, Cologne and other European cities. The first concert of this new orchestra took place on November 24 at the Los Angeles Figueroa Playhouse, with a broadcast over the Mutual network. The plans of the California Symphony Orchestra include a series of concerts in those communities which heretofore have not enjoyed the appearance of a large orchestra. The tour starts in early January.

* * *

William Hinshaw, who conducted the first half of the Federal Project Orchestra concert on December 1 at the Hollywood Memorial auditorium, is an advanced student in the School of Music, of the University of Southern California. Mr. Hinshaw until recently was assistant director of the University Orchestra and the Trojan Band.

* * *

Horatio Cogswell, vocal teacher and opera coach in the music department of the University of Southern California, is the teacher of Sally Coe Mueller, soloist on November 24 at the concert and broadcast of the new California Symphony Orchestra at the Figueroa Playhouse.

* * *

Charles E. Pemberton's compositions for two pianos, March and May, from the Ides of March, May, July and October, were played for the first time on November 25, at a regular students' recital of the music department of the University of Southern California by two students of Adelaide Trowbridge Perry.

C. D. K.

RALPH THOMAS
MAKER OF SINGERS
Teacher of Carol Deis, NBC Radio Star
Discoverer and former teacher for 2½ years of
Deanna Durbin, Universal Starlette.

IN VISITING the studio of Ralph Thomas, which is located in the exclusive Wilshire district of Los Angeles, and is one of the largest and finest on the west coast, one is able to get the real personality of this singer and teacher of voice who has attained an enviable position in the world of music. Mr. Thomas at once impresses one with the sincerity of his purpose. This accounts for the fact that he is regarded as a leader in his field.

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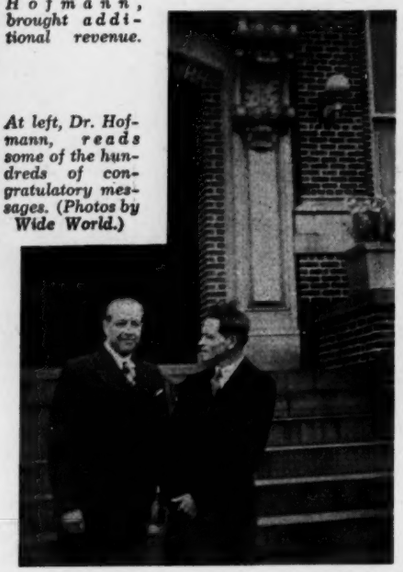
JOSEF HOFMANN
acknowledges applause of audience and the members of the Curtis Institute Orchestra, which assisted him at his Jubilee Concert in the Metropolitan Opera House. A sold-out house greeted the pianist, who had made his American debut on the same stage at the age of eleven. The receipts, aggregating $22,000, were turned over to the Musicians' Emergency Aid and souvenir programs, autographed by Dr. Hofmann, brought additional revenue.

JOSEPH SZIGETI
at a reception given for him in Moscow by the Society for Cultural Relations. The violinist is surrounded by Profs. Feitlin and Latinsky, Joseph Meister and Rogan, Brussels prize winners of the Concours Ysaye; Boussia Goldstein, Miss Kozoloupova and Miss Gillels. He starts his twelfth American tour next month. In Europe he made appearances in Stockholm, Oslo and Copenhagen, played eight concerts in Moscow, Leningrad and Kieff and seven in Baltic capitals. His annual concert in Budapest was followed by five more in Hungary and recitals in Vienna, Prague, Warsaw and Lodz.

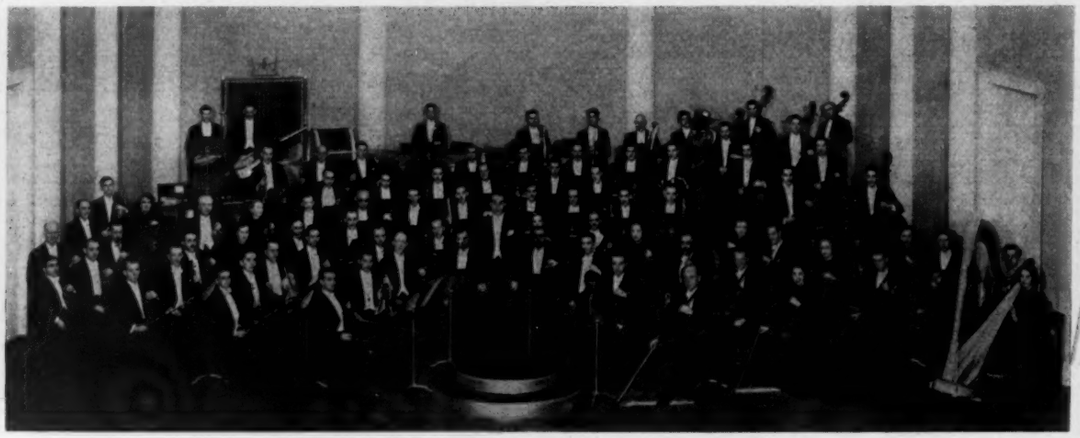
At left, Dr. Hofmann, reads some of the hundreds of congratulatory messages. (Photos by Wide World.)



BRUNA CASTAGNA,
Metropolitan Opera contralto, at home in New York with two mascots. (Photo by James Abresch.)

(At Right)
PAUL ALTHOUSE
after rehearsal for his appearance as soloist with the Hunterdon County Symphony Orchestra and Max Jacobs, conductor.

ALBERT STOESSEL
after the concert in the Juilliard Auditorium on November 19, at which he conducted the school orchestra. (Musical Courier Staff Photo.)



THE REORGANIZED INDIANAPOLIS SYMPHONY ORCHESTRA
with Conductor Fabien Sevitzky on the podium just before starting its first concert. (Photo by Pictorial Feature Service.)

ARTURO TOSCANINI'S
latest photograph, with his daughter, Mrs. Vladimir Horowitz, his granddaughter, Sonia, and Mr. Horowitz. The maestro arrived from Europe on December 13, to conduct the NBC Symphony Orchestra.

MRS. RICHARD TAUBER
congratulates her husband, the German tenor, following his concert at the Philharmonic Auditorium in Los Angeles. (Photo by Bonwitt from Pictorial Feature Service.)

GINA CIGNA,
soprano of the Metropolitan Opera, following her engagement with the San Francisco Opera, receives the key of the city from Mayor Rossi (left). Attilio Lamponi, the artist's manager, is seen at center.

RICHARD CROOKS
(left), with John Brownlee, rehearses for the Metropolitan Opera restoration of Romeo and Juliet. (Photo by Wide World.)

FETED AFTER LOS ANGELES TOSCA.
Maria Jeritza, D. W. Pierce, Jr., president of the Los Angeles Junior Chamber of Commerce, Eugenia Wachtel, a cousin of Jeritza, and Frank Forest, American tenor, were guests at a reception which followed the San Francisco Grand Opera Company's performance in the Shrine Auditorium.

ELEANOR STEELE and HALL CLOVIS
photographed at their duet recital on December 3 in Town Hall, New York. (Musical Courier Staff Photo.)

GARDNER READ,
American composer, leaving Chicago for New York to hear the premiere of his prize-winning symphony, given by the New York Philharmonic Orchestra. In February he will participate in the Composers-Forum program in Manhattan.

GUIOMAR NOVAES
pianist, at her home in Sao Paulo, Brazil, with her husband, Octavio Pinto, and their children, Anna Maria, and Luiz Octavio.

MUSICIANS EMERGENCY FUND LUNCHEON
at the Hotel St. Regis, New York, was attended by Mrs. Frederick Steinway, luncheon chairman; John Barbirolli, Philharmonic-Symphony Society conductor; Mrs. Vincent Astor, acting president of the fund; Artur Rubinstein, pianist; Mme. Lucrezia Bori, and Mme. Yolanda Mero-Irion, executive director. (Photo by Frank.)

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NEW YORK DECEMBER 15, 1937 No. 2953

Christmas shopping, The Messiah, and Hänsel and Gretel are upon us again.

—o—

Too bad the recent plot to restore a king to the French throne — whatever that is — was foiled by the government. The ancient title, "Musicien à Son Majesté le Roi," is missed as much as "Königlicher-Kaiserlicher Generalmusikdirektor Seiner Majestät."

—o—

Beethoven on the Carpet

Let not the faithful members of New York's Beethoven Association take too hastily to vitriolic rejoinders. But there has lately been launched an impious attempt to point out a few chinks in the Titan's armor. W. H. Haddon Squire, writing in the Christian Science Monitor about a sold-out London performance of the Missa Solemnis and Handel's Dettingen Te Deum by the Leeds Festival Chorus under Beecham, has the temerity to suggest that such a phenomenal attendance "is no proof of the musicality of the audience."

He goes on to utter, with surprising imperturbableness, the following heresies—or so they must seem to the conventional-minded musicians:

"For generations English audiences have been taught, from earliest youth, to listen to Handel and Beethoven with a reverence only this side idolatry, that excludes even the faintest breath of criticism. Yet years ago Cyril Scott, then the enfant terrible of English music, pointed out that if certain of the 'moderns' entertained an aversion to Mozart and Beethoven, it was because these composers struck them as sounding somewhat childish and obvious. After the complexities of Wagner and Strauss, he claimed, there was no gainsaying that Beethoven and Mozart were apt to sound attenuated. . . .

"Two or three months ago we found Armand Machabey advancing the same argument in Le Ménestrel. He attributed much of the Beethoven cult, its excess and prolongation, to romancing biographers. Even the composer's sayings—'most of them vague and commonplace'—are still quoted as profundities. And the events of his life continue to be distorted and magnified out of all proportion.

"The fact is, as M. Machabey points out, our musical world stands, in time, far ahead of that of the old classical masters. Like other modern listeners he finds many of Beethoven's themes 'rude, angular, devoid of grace; that often they begin well and end lamely.' Then there is too much imitation, repetition and padding. 'His harmony is poor, tonality-bound, and consists, in the main, of mere sequences of full closes. . . . Nowadays we prefer richer harmonic schemes, and scoring based not only on the possibilities of modern, improved instruments, but also on an adequate knowledge of their resources and of questions of balance.' Technically, it is admitted that Beethoven's music is perfect when considered in relation to its period. M. Machabey ends by asking—the orthodox will be horrified—'where do Beethoven's heroic rhythms stand in comparison with La Mer, his Pastoral in comparison with Fêtes, his Apotheosis of Dancing (the seventh symphony) in comparison with Daphnis et Chloé? . . .'

It certainly was Beethoven's misfortune that he did not, with all his profound foreshadowings of future musical history, hit upon some of the harmonic and other complexities of the present day. But an artist can hardly be taken to task for expressing himself in the general terms of his period, rather than in the style of some remote future era. Is it a valid criticism of Michelangelo that he created in simple and beautiful marble, instead of the grotesque manner of African primitives or the abstract style of the modernists?

Certain of the utterances of Beethoven may seem naive today, and to some also his ethical and other "profundities" may seem to be a trifle overrated. But art criticism that does not know how to prize simple things for what they are worth strikes us as being an odd sort of criticism indeed. How else can an artist be evaluated than in the frame of his particular period? This is a point very poorly taken. If it were true that works of art become more valuable according to their elaborateness alone, some of the remarkable decorative adjuncts of the five-and-ten-cent stores would have a higher worth than Grecian urns.

—o—

Music for "Mood Conditioning"

The last few years have seen the arrival of "wired" music as an adjunct to eating and drinking in countless restaurants. Even places devoted to other trades, such as stores, barber shops, and banks, have tried the effect of providing a pleasing and unobtrusive background of music, which comes through a loudspeaker from a central distributing point by way of telephone wires, an electric pickup and an amplifier.

There is a growing body of evidence to show that this pouring in of mellifluous sound adds a certain distinction to a business place. More important still, it is proved to have a favorable effect on the volume of business done. Other factors being equal, customers will prefer the place that also provides a measure of diversion.

A new technical jargon has arisen as a result of the efforts made by several enterprising companies to supply these demands. They call their activity "mood conditioning by music." Thus, customers in a store are "mood conditioned" to accept goods shown to them, people in a restaurant to like the food, and so on.

Doron K. Antrim, editor of Metronome, in a recent article in The Rotarian, tells many interesting facts about the new uses to which music is being put in the business world.

Excellent as all this is, it would be possible, we maintain, to extend the effects of music still farther. Recently it has been found that patients undergoing operations by means of spinal anesthesia, in which they remain conscious but feel no pain, can have their anxiety relieved by supplying them with a radio receiving set and earphones.

Then there are the scientifically proven facts that certain vibrations, if repeated, may cause firmly founded structures to shake. Will modern warfare find man striving to destroy his enemy not only by means of certain rays but also by the use of sounds? Finally, there are experiments in progress to use vibrations to destroy disease germs and other substances.

Perhaps the first Neanderthal man who clubbed a rock or a skull and gave forth rudimentary musical sounds did not realize what sort of historical cycle he was setting in motion. He probably had never needed a luxury such as "mood conditioning."

—o—

Radio Here and Abroad

The *pros* and *cons* of American broadcasting vs. the foreign system, and particularly that of Britain, have frequently been set forth. Although our systems are more efficient, the implication that the European is much superior in artistic quality has generally been left in the reader's mind. But with the growing purchase of American sets that bring in overseas programs, the candid listener has had to admit that the enchantment has somewhat paled in actual experience.

Especially as received on this side, with interference playing a hampering role, the programs from the other side of the water are found to be quite good in the relatively few instances when they are of highest class, and often bad indeed when they are of the lower class. That about checks up with our local product, except that there is so much more fare provided here, and the best of the "popular" programs are often of a highly skilled sort and cost sums which in Europe would be prohibitive.

The chief difference seems to be that Yankee ingenuity has salted the whole process with a gaudy embroidery of sales-talks, advertising, et cetera, which—if one is to be quite candid—can be conveniently shut off or discounted. Many persons habitually become deaf (in a mental sense) when the announcer begins his carefully prepared but casual-sounding advice, delivered in the now fashionable tone that is confident, eager, persuasive even while it "pulls" the customer toward the nearest drug or auto accessories emporium.

What the British system is like at its worst is amusingly told by Goddard Lieberson, American composer, in an article entitled Britannia Rules the Air, published in Modern Music (New York).

Mr. Lieberson's conclusions, in brief, are that "unquestionably, for the production of serious music, the British system has the advantage over the American. No patron need be considered (that is, no commercial patron)." Thus the BBC is able to give a Contemporary Music Series each season of significant works from various nations, and radical modern operas by Berg, Milhaud and Busoni have been done. But on the "entertainment" side, the part devoted to light music, the output is in no way to be compared with the expert product of the United States.

Further, there is a principle in force for the radio in this country which has been succinctly stated by William S. Paley, president of the Columbia Broadcasting System, in a recent address before the Second National Conference on Educational Broadcasting, in Chicago. It is that of maintaining an "open mind" and opportunity for expression from all quarters in serving the threefold category of public affairs, culture and education, and pure entertainment.

VARIATIONS

By Leonard Liebling

At Belgrade, Jugoslavia, there is an anti-semitic magazine called Balkan, which loses no chance to blame the Jews for every current economic and other misfortune. Recently a wag wrote to the editor, pointing out "how Jews are monopolizing the leading concert programs of Europe." Balkan published the letter in all seriousness, adding words of thanks for having its attention called to "such a nefarious condition."

The writer of the communication said: "In Paris a concert has just been led by the Jewish conductor Chaim Strauss (calling himself Richard), who programed the tenth symphony by Beethoven. In Vienna the Jew, Jake Meyerbeer, performed the C sharp major trio by Tschaikowsky. A man named Mendelssohn, living in Czecho-Slovakia, has just outraged Shakespeare's 'Midsummer Night's Dream' by setting it to music. Two active Swiss Jewish conductors, Isaac Knappertsbusch and Isidore Furtwängler, should be forbidden to give concerts. Also, there should be no hearings of Palestrina, an opera by Abraham Pfitzner. Sholem Paderewski sings the songs of Moses Scriabin, whose real name probably is Schlesinger. Solomon Toscanini and Schmuhl Gigli had the temerity to give a public performance of Chopin's famous piano duet, the Pastoral Symphony. . . . I am writing you all this because I am in deep sympathy with your campaign against the Jews, and hope that you will protest against further offenses of the kind reported in my letter."

⁂ ⁂ ⁂

For sentimental and perhaps purchasing reasons, violinists may like to know about a missive received at this desk from Zotta Hubay, nephew of the late Jeno Hubay, eminent Hungarian composer, violin virtuoso and teacher. While most of the latter's musical effects of importance are to be placed permanently in a museum, his testament willed that his Stradivarius violin (bought by him from the Van Hal estate in 1900) should be sold, preferably to a virtuoso who would play it continuously in public. Mr. Hubay's lines relate furthermore that he has been commissioned by the family to contact possible purchasers of the Strad., and he reminds them that in George Hart's book, Le Violon, issued in 1886, the author devotes page 391 to a photograph and full description of what he calls Jeno Hubay's marvelous instrument.

Those interested in the matter are herewith requested to write to Mr. Zotta Hubay, in care of Pioneer Products, Inc., 430 South Green Street, Chicago, Illinois.

⁂ ⁂ ⁂

Another arresting violin item is contributed by Louis Persinger, whose pupil Arnold Eidus was soloist recently with the Long Island Symphony Orchestra, at Flushing. The program listed one of his numbers as "Hurry Spiccato," which as Mr. Persinger remarks, "is not so inappropriate a title, considering the fast tempo required in this Heifetz transcription of Dinicu's little Rumanian *morceau* called 'Hora' Spiccato."

⁂ ⁂ ⁂

A dour soul, B. F., clouds Christmas cheerfulness by reminding Musical Courier readers that "the past two decades have seen an appalling passing into the beyond of the world's all too small supply of significant composers. There is only one truly great one left, Richard Strauss; and aside from him we have only second-raters like Sibelius, Rachmaninoff, Stravinsky, Prokofieff, Ravel (now incapacitated), Hindemith; and a group that is third-rate and less. Do you remember about the old philosopher who said that whenever a new book comes out, he reads an old one? Well, whenever Casella puts forth an opus, I fly to my Chopin volumes; whenever Bartok lets loose his emanations, I open my Beethoven pages; and whenever Schönberg showers us with new harmonic acids, I shelter myself behind Schumann, Schubert or Johann Strauss."

I choose to give only the writer's initials in order to save him from throttling, or slower torture, at the hands particularly of the Sibelius cohorts, whose violence passes all bounds.

⁂ ⁂ ⁂

In the same spirit of anonymity—this time asked for—I report a conversation last week with one of the leading conductors in America, who is distinctly not a Sibelius enthusiast. I defended the Finnish composer weakly by saying that at least he conceives some characteristic episodes and is no amateur at orchestrating. "That's exactly where you are wrong," declared the man of the baton, "for I could show you dozens of places in his symphonies where his scoring is absolutely amateurish, for it shows almost complete ignorance of the capacities of the instruments, and of their color possibilities in combination."

Erno Rapee has just finished doing the seven Sibelius symphonies at the Music Hall of the Air orchestral broadcasts on Sunday mornings. Always willing to be converted musically, I listened raptly to the series, with the result that I stand where I was before on the subject of the Northern composer—wondering what calls for all the propaganda and panegyrics.

⁂ ⁂ ⁂

At one of the new NBC Orchestra concerts several weeks ago, I sat with a New York music critic who conned the score of the *adagio* from Sibelius' first symphony while Monteux was giving it a devoted performance. "The movement smacks to me of Tschaikowsky, Schumann and Brahms," I commented. "Well," replied the critic, pointing to a certain page, "you must admit that this is a beautiful passage for horns." I made the admission and asked, "But what goes before and after?"

⁂ ⁂ ⁂

From the esteemed New York World-Telegram of several weeks back: "Czechoslovakia's popular radio station, 'Praha,' on 31.31 mc. or 25.34 mc., is known to many listeners, as using for its theme, the familiar motif from the first part of Mozart's 'New World' symphony."

⁂ ⁂ ⁂

With the symphonic season in full swing, patrons should review their concert behavior and see whether they follow these dicta laid down by Ralph Lewando, critic of the Pittsburgh Press, and Musical Courier correspondent from that city:

Don't be on time at a music event; it is a sign of decadence.

Obtain seat locations in center of row! Thus, as a latecomer, you can be certain of disturbing a greater number of persons afflicted with the compulsion of being on time.

Don't leave your seat until a piece has begun! Waiting for its completion before departing is so bourgeois.

Don't cough or sneeze until the music tapers to a pianissimo! You will then receive maximum recognition.

Don't converse until the program has started! That is the best way to test your neighbor's concentrative powers—and patience.

Don't read program notes! People might think you ignorant.

Don't read music journals! These are for mere students and teachers.

Don't attend symphony concerts! These are for high-brows.

Don't go to chamber music events! These are for ultra high-brows.

Don't be seen at music lectures! You might learn something.

Don't support worthy music activity! That might reduce your weekly bridge stake—or golf bet. Selah!

A New York Times book reviewer, William Marias Malisoff, speaks of "the mathematics of music." Meaning the calculation of fees?

⁂ ⁂ ⁂

Charles L. Wagner, former manager of the child pianist, Ruth Slenczynski, and now serving similarly for seventy-five-year-old Moriz Rosenthal, said to the veteran virtuoso, "I'm happy that you're no infant prodigy and have no parents." Rosenthal's telegrams and cables to Wagner have ever since been signed "Prodigy;" and the letters of the manager to the artist always start with "My dear child."

⁂ ⁂ ⁂

Conversational blossoms picked up backstage after any recital:

"I simply can't tell you how wonderful it was."

"You must be awfully tired."

"How old were you when you began to study?"

"Don't you remember me? I met you at your first appearance in Haynes Falls, just sixteen years ago."

"I sing that aria, too."

"What was the first encore you played last season?"

(To Gieseking) "I heard Lhevinne play that sonata. I like you better."

(To Lhevinne) "I heard Gieseking play that sonata. I like you better."

"You look taller on the stage."

"How do you remember all that music?"

"Where did you get that lovely gown? I was just saying to daughter——" (To daughter on way out) "She looked like a fright in that frumpy thing."

"Do you play the same program at all your concerts?"

"Now I'll practise harder than ever."

"I'll never touch a violin again."

"And to think that you do all that with ten fingers."

"You made the Schumann song sound like a whole opera."

(Whisper to escort) "Isn't he insignificant looking?"

"My husband hates concerts, but he loves your playing on the cello."

(Husband) "How do you keep it from slipping?"

"I adore the way you do the head-tones."

"I just feel I must kiss you."

"I know you're busy with your practising and all, but won't you come to our country place for the week-end?"

"Do you get nervous?"

"I never really cared for Bach until today."

"Won't you come and hear little Imogene's teacher give her a lesson, so that we're sure she uses the right method?"

"You prefer a low seat at the piano, don't you?"

"Did you make your composition sound like Debussy on purpose?"

"How long do you practise?"

"Do you believe that story about Paderewski always dipping his hands in hot water before he goes on the stage?"

"Which is better to use in the Chaconne, the Joachim or the Jan Hambourg edition?"

"You don't look a bit like your pictures."

"Could I bring Sasha to play for you? He really is a genius."

"How much do you think this violin is worth?"

"I could stand here for hours and just look at you."

"Now, my theory of breath control is this——"

(Manager) "The car is waiting."

(Artist, leaving) "Thank you all so much, thank you, thank you."

(Artist, outside) "Thank God, I mean."

⁂ ⁂ ⁂

Leopold Stokowski apparently won't rest in his effort to rival the film popularity of Shirley Temple and Mickey Mouse.

Had I not been in bed with bruised limbs, battered eyes and internal contusions, I should have been able to report the exotic opening of the Metropolitan Opera season in my last "round-robin." However, I was in no mood to be articulate, so, like it or lump it, here is my tale—and it almost wags the dog.

Never in my life have I had to dodge so many news photographers. If I hadn't emulated Mrs. Vincent Astor's clever procedure and entered the edifice by less popular portals, I feel sure my countenance would have been emblazoned on every page of every tabloid. I'm no Lucius Beebe, my children, so I never pose consciously—or even unconsciously (a much more exciting state, I realize, but one which so unmasks one—if you get what I mean).

Though I remain still undiscovered in spite of dire persecution, your friends and enemies and mine did not escape my glittering eyes.

That you may know they tell the truth when they boast of being present on the gala occasion about which I scribble, I list the following creatures, togged out in jewels and cuff-links, whom I saw treading the scarlet carpets of the Met's corridors.

Of society I must mention (or you would chide me), Mrs. August Belmont, the Clarence Mackays, Mrs. John Henry Hammond and, I presume, Alma Clayburgh and her statuesque daughter. Mrs. Lawrence Tibbett swept by me on the arm of a swain who was not her husband. The Ernest Hutchesons were glimpsed in a group which included the bridish and groomish Nikolai Sokoloffs and Mrs. Artur Rodzinski. Another party held Alice Bracey Taylor, John Majeski, A. Walter Kramer and Charles Wakefield Cadman. I saw Eda and Viva and Estelle and Leonard (all Lieblings) attended by Fred Sperling talking to Bill Taylor and Gladys Axman. Kleinchen Melchior was unearthed sitting on a sofa in the Smoking Room flanked by Dorothee Manski and her daughter. And just outside the door on sentry duty, I spotted Constance Hope and Edith Behrens. At the foot of the royal stairs, I came upon Colette D'Arville, Deems Taylor, the Robert Simons and Dorle Jarmel. Louise Behrens and Grena Bennett, Michael De Pace, Robert Weede, William King, James Wolfe, Oscar Thompson, Francis Perkins, Julian Seaman, Carlton Smith, Alexander Steinert, Emanuel List, Mrs. Davidson Taylor, Claude Warford, the Charles Strattons, Howard Taubman, Olin Downes, Frank Wenker, Earle Lewis, Edward Ziegler, Lucrezia Bori passed me by with averted heads—and whispering.

I did succeed in saying "Good Evening" to Edward Johnson, however, who seemed very startled at my audacity. I don't blame him much, for by that time my red toupee was awry and my dark glasses had lost a lens and a half. Boy, what a night that was!

* * *

I heard yesterday that at last Artur Rubinstein, the pianist, has satisfied a craving after an exhaustive search.

As you know, Artie has not been in the United States for twelve years and during his absence the "hot dog" has risen to popularity. Now Artie, reading about America and its cute ways, had pined for a "hot dog." Therefore, immediately upon his arrival in New York, Artie started to pursue the "hot dog." Nowhere could he find the delicacy—it being, as we all know, the time of year the creature spends in hibernation. Despair clouded Artie's days and nights. The craving became a passion; the passion, a mania. The poor musician could not talk or think of any other thing. He could not practice; he could barely place one digit after another on the familiar ivories. In fact, his soul almost acquired a "hot dog" taint.

Finally, at the point of exhaustion, Artie stumbled into the swell *soirée* the Steinways perpetrated for Josef Hofmann after his Golden Jubilee Concert—and there, *there*, THERE on the groaning supper table, he discovered "hot dogs." (He had once seen a photograph of one—so he recognized it immediately, smart fellow that he is.) Blanching with excitement, he pointed a trembling finger at the steaming red-skin tubes and demanded one from the waiter in ringing tones. He snatched it, he bit it, he swallowed it speedily. Again and again he devoured. At last, replete, he sighed in ecstasy. He had eaten not one but *twelve* "hot dogs." What satisfaction, what joy!

And then the pains began.

* * *

John Barbirolli is now thirty-eight years old. Gee, can you believe it? I had no idea he was so old, had you?

* * *

At the recent luncheon of the Musicians' Emergency Fund, into which I sneaked, once again I found myself touching toes with many of the great. There were the Alexander Smallens, the Nikolai Sokoloffs, Dr. and Mrs. Walter Damrosch, John Barbirolli, Artur Rubinstein, Mrs. Eugene Coleman Savidge, Mrs. Vincent Astor, Lucrezia Bori, Mrs. Hermann Irion, Mrs. Moritz Rosenthal, Mrs. David Mannes and just crowds and crowds of other folk. I had a swell lunch.

(Cartoon by Bo Brown.)

"We bought it for my husband to learn to play when the doctor gave him up last winter!"

Pons and Menuhin Visit Oklahoma City

OKLAHOMA CITY, OKLA.—Two large and enthusiastic audiences greeted Yehudi Menuhin and Lily Pons in the Municipal Auditorium on November 16 and 21, respectively, at performances of the Artists' Series schedule. Menuhin brought forth cheers with his magnificent art. Five encores followed the printed program in response to the demand.

Lily Pons drew the largest concert audience ever assembled in Oklahoma City. The audience, numbering 4,500, included hundreds of people from all parts of the State, who gave this artist a real ovation. An added artistic attraction was Frank La Forge at the piano with Hale Phares furnishing flute obbligati. Miss Pons was in exceptionally fine voice and was a delight not only to the ear but to the eye. The Sunday afternoon concert was in the nature of an innovation and met with wide approval. F. P. H.

Bori in Criterion Musicale

Lucrezia Bori was soloist at the December 3 morning program of the Criterion Musicale (Mrs. Leonard L. Hill, president) at the Hotel Plaza, New York. With Frederick Bristol at the piano, she sang arias of Handel, Massenet and Puccini with skilful utterance and emotional appeal and was encored. The Philharmonic String Quartet also appeared. F. W. R.

Duluth Orchestra Shows Growth

Resident Soloists Heard Under Lemay's Baton—Barrère-Britt Concertino in Visit

DULUTH, MINN.—The Duluth Symphony Orchestra, directed by Paul Lemay, gave its second concert of the season on November 18, with Miriam Blair, Duluth pianist, as soloist. The orchestra and soloist were enthusiastiçally received by a packed house at the Armory.

The program was widely different from the one given in October, when the Don Cossack Male Chorus featured the concert. The orchestra presented the main part, showing the development of musical literature from the eighteenth century to the present time. Compositions ranged from Vivaldi to Harl McDonald.

Dr. McDonald's *rhumba* from his second symphony was heard in Duluth for the first time. Considerable advance publicity was given the McDonald work, stressing the fact that he is still writing and will finish his fourth symphony this month.

The program opened with a Vivaldi concerto grosso for four violins and string orchestra. The solo parts were played by John P. Moody, Inez Hilding, Florence Soder and Oscar Brandser. In this number the concerto in its earliest form was revealed. While the historical element in the composition is the most important factor, it has much musical charm and was greatly enjoyed.

The Haydn Clock Symphony was the highlight of the program. It is the first Haydn symphony to be played by the ensemble. From this work the orchestra proceeded to Debussy's nocturne, Festivals, the highly imaginative and delicate score being played with striking contrast.

Mrs. Blair, one of the prominent pianists of the Northwest, was given an ovation and took several bows with Mr. Lemay. Warmth, color, flawless technic and charm marked her performance of and Schumann concerto.

BROADCASTS PLANNED

The Duluth Symphony Orchestra gives its next concert on January 16, with Mischa Elman, violinist, as soloist. As a feature during the season Mr. Lemay presents two songs written by Clara Stocker, local composer.

Arrangements are being made by Mr. Lemay to share in a series of state broadcasts with the Minneapolis Symphony Orchestra. The broadcast series, entitled The March of Minnesota, will be a cavalcade, showing the history of cities, industries, commerce and peoples of the state. The programs, which will come every Sunday, began December 5, starring the Mill City Orchestra, directed by Daniele Amfitheatrof. The early part of the series will originate at station WCCO, St. Paul and Minneapolis, and later originate at KDAL, Duluth. Five stations are to carry the programs.

BARRÈRE-BRITT CONCERTINO APPEARS

The Barrère-Britt Concertino gave a charming concert of chamber music at the First Methodist Church auditorium here November 30, under the auspices of the Matinee Musicale Society. These artists have been coming to Duluth year after year but never were given such a magnificent reception as this season. They responded with encore after encore. Two of their most unusual numbers were the Beethoven Serenade in D for flute, violin and piano, and a Handel concerto for flute, violin, cello and piano. Highlights in the concert were solos by Mr. Barrère and Mr. Britt and a quintet by Jean Cras for flute, cello, viola, violin and piano. J. T. W.

MUSICALES

Fiedler Conducts Beethoven

An all-Beethoven program was given by the Federal Symphony Orchestra at the Federal Theater of Music, New York, on November 28. Arthur Fiedler, guest conductor, and Rosamond Chapin, soprano, were the assisting artists. The program consisted of the fourth and fifth symphonies and the difficult Fidelio aria. The interpretation of the fourth symphony had many interesting features, though sometimes the general line was lost in the attention paid to detail. Outstanding, however, was the climactic development of the fifth symphony. Miss Chapin is a conscientious singer with a powerful voice. C. T.

• • •

Stillman-Kelley Music on Civic Orchestra Program

Works of Dr. Edgar Stillman-Kelley made up the program which Chalmers Clifton conducted on December 1 in the Federal Music Theatre, New York. The New York Civic Orchestra presented The Return, and Feast of Lanterns, from the composer's Chinese Suite; four movements of Alice in Wonderland, and the entire New England Symphony. Daniel Gregory Mason contributed an original poem mentioning Dr. Kelley's principal compositions. The offerings proved melodious, descriptive and, fanciful and there were frequent periods of brilliance. Conductor Clifton disclosed a complete knowledge of his selections. F. W. R.

• • •

Philip Heffner at Barbizon

Philip Heffner, Pennsylvania pianist, presented works of Bach-Liszt, Chopin, Ravel, Liszt and Leschetizky as well as the G minor sonata of Schumann at his recital in the Barbizon, New York, on November 30. A pupil of Edwin Hughes, Mr. Heffner has appeared at State Teachers College, Winthrop, S. C.; Washington College of Music, Washington, D. C.; Findlay College, Findlay, O.; Capitol University, Columbus, O., and the University of North Carolina, Greensboro. He has been a member of the faculty of the Dunmere School of Music at Harrisburg, Pa., from which he was graduated.

• • •

Skorapa-Sorensen Concert

Louise Skorapa, pianist, and Hugh Sorensen, baritone, appeared on November 17 in joint recital at the Hotel St. George, Brooklyn. Mr. Sorensen started the program with Handel's Where'er You Walk, Flegier's The Horn and Gounod's Dio Possente. He disclosed a voice of considerable power and sonority and interpretative ability, which combined the elements of sincerity and expressiveness. His other numbers were selections of Schubert, Schumann and a final group of varied moods and style. Miss Skorapa played Novelette in D and Arabesque of Schumann and numbers by Chopin, as well as the accompanists. Her technical equipment was ample to cope with the difficulties of these numbers and her readings were musicianly. N. F. M.

• • •

Edgar Schenkman Leads French List

The French program at the Theatre of Music on November 25, had as its conductor Edgar Schenkman, who did creditable work with the Greenwich Orchestra.

Bice Eaton, soprano, in beautiful voice, sang the Amour viens aider area from Samson and Dalilah. Rosemary Albert interpreted Lia's aria from Debussy's L'enfant Prodigue and Rocco Pandiscio, with customary assurance, sang as Hamlet in the Chanson Bachique with the Federal Men's Chorus.

The second part of the program held excerpts from Carmen. Mildred Anderson sang the title role well. The soloist honors of the evening went to William Mitchell, tenor, as Don Jose, and Mr. Pandiscio, as Escamillo. Mr. Mitchell was warmly applauded for the Flower Song and Mr. Pandiscio received an ovation after his singing of the Toreador Song. Arthur Lief was the excellent leader of the chorus. J. V.

• • •

Bernice Kamsler in Costume Songs

Music from the Middle Ages to modern days featured the program of "song characterizations in costume" given by Bernice Kamsler at the Guild Theater on December 5. Miss Kamsler, who has an apt skill in delineating the feelings and attitudes of such troubadours as Adam de La Halle and folk songs of the French people, whose naive and dainty sentiments were expressively voiced in medieval garb. Then came sixteenth century numbers, exhibiting the singer's grasp of contrasted moods of tenderness, humor and drama. Two eighteenth century works illustrated the more artificial graces of this period. Of special interest was the homespun American folk group from Vermont, South Carolina and Kentucky, one of the arrangements being by the recitalist. Modern songs by Bloch and others completed an evening in which sympathetic grasp of diction and varied emotions brought appreciation from listeners. Elsa Fiedler was the musicianly and authoritative accompanist. R. K.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Thursday, December 16
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Mount Holyoke College Glee Club, Town Hall (E)
Suzanne Bloch, lutenist, Steinway Hall (E)

Saturday, December 18
Philharmonic Concert for Young People, Carnegie Hall (M)
Alexander Kelberine, pianist, Carnegie Hall (A)
Pietro A. Yon, organist, Carnegie Hall (E)
Elvin Schmitt, pianist, Town Hall (A)
Ortambert Quartet, Town Hall (E)

Sunday, December 19
Philharmonic-Symphony Society, Carnegie Hall (A)
New English Singers, Town Hall (A)
Mary Gale Hafford, violinist, Town Hall (E)
Stradivari Commemoration Concert, Carnegie Hall (E)

Monday, December 20
Jan Smeterlin, pianist, Town Hall (E)

Tuesday, December 21
Oratorio Society, Carnegie Hall (E)
Isidor Gorn, pianist, Town Hall (E)

Wednesday, December 22
People's Chorus of New York, Carnegie Hall (E)
Herbert Ricker, pianist, Town Hall (A)
Roland Gundry, violinist, Town Hall (E)

Thursday, December 23
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 24
Philharmonic-Symphony Society, Carnegie Hall (A)

Sunday, December 26
Philharmonic-Symphony Society, Carnegie Hall (E)
Schubert Choral Society, Town Hall (A)
Adolf Busch, violinist, and Rudolf Serkin, pianist (first of three Beethoven sonata recitals), Town Hall (E)

Monday, December 27
Russian Symphonic Choir, Carnegie Hall (E)
Maurice Eisenberg, 'cellist, Town Hall (E)

Wednesday, December 29
Mikhail Sheyne, pianist, Town Hall (E)

Thursday, December 30
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 31
Philharmonic-Symphony Society, Carnegie Hall (A)

Saturday, January 1
Philharmonic-Symphony Society, Carnegie Hall, (E)

Sunday, January 2
William Hain, tenor, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Harriet Eells, soprano, Town Hall (E)

Monday, January 3
Yehudi Menuhin, violinist, Carnegie Hall (E)

Tuesday, January 4
Pierre Luboshutz and Genia Nemenoff, duo-pianists, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)

Wednesday, January 5
Marjorie Lawrence, soprano, Town Hall (A)
Rudolf Serkin, pianist, and Gertrud Wettergren, mezzo-soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, January 6
Margaret Sittig, violinist, Steinway Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 7
Philharmonic-Symphony Society, Carnegie Hall (A)
Arthur Rubinstein, pianist, Carnegie Hall (E)
Marion Lorraine, soprano, Town Hall (E)

Saturday, January 8
Boston Symphony Orchestra, Carnegie Hall (A)
Robert Casadesus, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Colette D'Arville, soprano, Town Hall (E)

Sunday, January 9
Ethel Bartlett and Rae Robertson, duo-pianists, Town Hall (A)
New Friends of Music, (Pro Arte Quartet and Carl Ulrich Schnabel, pianist), Town Hall 5:30.
Philharmonic-Symphony Society, Carnegie Hall (A)
Gloria Perkins, violinist, Town Hall (E)

Monday, January 10
Beethoven Association, Town Hall (E)
Helsinki University Chorus, Carnegie Hall (E)
Hope Miller, songs, Steinway Hall (E)

Tuesday, January 11
Lotte Lehmann, soprano, and Lauritz Melchior, tenor, Carnegie Hall (E)
Grischa Shrub, violinist, Town Hall (A)
Richard Barnes and Charles Wilkes, duo-pianists, Steinway Hall (E)
Poldi Mildner, pianist, Town Hall (E)

Wednesday, January 12
Manuel Ledo, pianist, Town Hall (A)
Iso Briselli, violinist, Town Hall (E)
Schola Cantorum, Carnegie Hall (E)

Thursday, January 13
Ruda Firkusny, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 14
Philharmonic-Symphony Society, Carnegie Hall (A)
Marcel Hubert, cellist, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, January 15
Philharmonic-Symphony Society, (Young People's Concert), Carnegie Hall (M)
Josef Lhevinne, pianist, Carnegie Hall (A)
Salvador Ley, pianist, Town Hall (A)
Alexander Culbertson, violinist, Carnegie Hall (E)
New York Banks Glee Club, Town Hall (E)

Musical Adventures Program

Inez and Iris Lauritano, violinist and pianist, and The Seagle Singers, male quartet, participated in the December 7 musicale presented by Musical Adventures (Mrs. Theo. M. Hardy, president) at the Seaman's Institute, New York. The violinist gave a brilliant reading of Kochanski's Danse Espagnole and the Chaminade serenade. The Seagle Singers had success in Pauline Winslow's Sea Chanteys, William Wright, basso, winning particular attention. F. W. R.

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NEW YORK CONCERTS

NOVEMBER 21

Philharmonic Orchestra With Artur Rubinstein again as soloist, John Barbirolli and his Philharmonic-Symphony Society presented an all-Russian program on this afternoon in Carnegie Hall. The schedule opened with the rarely heard overture to The Maid of Pskoff, a Rimsky-Korsakoff opus founded on a sixteenth century tale of Russia. It is a typical Rimskian splurge of vivid coloration and Mr. Barbirolli and his players read it in appropriate style.

The Arensky variations on a Tschaikowsky theme for string orchestra gave the cello section, in particular, ample opportunity for digital dexterity work. The B flat minor concerto for piano followed with Mr. Rubinstein demonstrating his virility of style if not depth of interpretative ability and with virtuoso propensities mainly to the fore.

Liadoff's From the Apocalypse, a symphonic picture, largely in somber mood and the suite from Coq d'Or rounded out the afternoon's schedule.

Nadia Reisenberg Long established in keyboard activity, Nadia Reisenberg of New York, made her Town Hall matinée a record of experienced pianism, with adept fingers and ordered musical thought.

Her program, well selected and balanced, consisted of two Scarlatti sonatas, Schumann's Novelette (opus 21, No. 8), Schubert's D major sonata (opus 53), a Brahms set, suite by Poulenc, three etudes by Stravinsky and Liszt's Etude Transcendante in F minor.

Miss Reisenberg's nimble and sharply rhythmed projection of the Scarlatti pieces formed a lively introduction. The Schumann music, not often chosen by recitalists, is difficult matter to sustain in characterization, but the performer made it of climacteric interest. Another infrequently heard work, the Schubert sonata, had the required contemplation and charm in spite of the repetitiousness of the work. The varied Brahms moods found full understanding and many-sided nuancing from Miss Reisenberg. Her recognized virtuosity came to convincing light in the final group, though a tendency to exaggerate speed brought a lack of clarity in the finish of one of the Scarlatti etudes.

The listeners registered high absorption and appreciation, and paid Miss Reisenberg the compliment of coaxing her into several added numbers.

Charles
EVERETT
Tenor
New York Recital,
Town Hall, Nov. 25

"Charles Everett, Negro tenor, was heard in Town Hall yesterday afternoon. His program was an interesting compilation of spirituals and modern songs and ballads by many of his race."
—*Grena Bennett, Journal and American*

"Mr. Everett made agreeable use of a tenor voice of good quality."—*I. K., Sun*

"Especially in songs of a folk character, he sang expressively with a tone of appealing quality."
—*F. D. P., Herald-Tribune*

Suite 701, 119 W. 57th St., New York

Frank Bishop After appearances in Europe, Frank Bishop returned to give a New York recital in Town Hall, where he had appeared in the past. His program was compounded of familiar but taxing music, opening with the Mozart sonata in A major, and continuing with the highly recondite Beethoven sonata (opus 111), the weighty Brahms variations on a theme of Handel, and Chopin's nocturne (op. 62, No. 2) and ballade (op. 23). The Mozart work had a fluent and rapid exposition, though with some lack of the utmost grace and tenderness. Beethoven's towering score is only for a few exceptional pianists; before its vast exactions and philosphic content most keyboard artists must content themselves with less than a full extraction of its spirit. Mr. Bishop strove worthily to encompass its message. The Brahms work fared best in some of the earlier of its widely contrasted variations, and the Chopin offered a display of technical abilities that deserved recognition. The audience was appreciative and asked for extras.

NOVEMBER 22

Genia Robinor and Louis Bailly Five of the seven works which Genia Robinor, pianist, and Louis Bailly, violist, listed on their Town Hall program proved "first time" hearings in New York. They included the E minor sonata of Galliard, which Dr. Bailly approached in an aristocratic manner and the pianist read in agreement with him, a sonata without key designation by Rebecca Clarke, the C minor sonata (No. 1) of York Bowen, Georges Enesco's Concertstück, in one movement and Leo Weiner's Opus 8, Ballade.

Miss Clarke's work showed modernistic tendencies while that of Mr. Bowen was largely romantic in conception. The Weiner and Enesco contributions provided a medium primarily for digital dexterity, of which both players took advantage.

Miss Robinor and Mr. Bailly gave musicianly readings to their novel list and delighted a large audience except for temporary aberrations in the Vitali Ciaconna, which is usually regarded as a violin and not a viola work. They were in admirable accord in the matter of interpretation.

Philharmonic Orchestra John Barbirolli led the annual Pension Fund Concert at Carnegie Hall in an evening program of not too weighty symphonic fare. The Flying Dutchman Overture started the proceedings, with an atmospheric and spirited reading.

Then followed the eleven-year-old pianist, Julius Katchen, a stoutish lad, as soloist in Mozart's D minor concerto. He gave a smooth technical performance, with tone of surprisingly good quality, and musical instinct promisingly developed for one so young. The hearers took the gifted boy to their hearts.

Bidu Sayao, Brazilian soprano, sang the Deh, vieni non tardar aria from Mozart's Marriage of Figaro, and C'era una volta un principe, from Gomez' Il Guarany, both with vocalization of charm and taste, and also considerable brilliancy. The petite diva had a rousing reception.

Barbirolli offered clarified and poetically conceived interpretations of Elgar's Enigma Variations and De Falla's Three Cornered Hat suite, and won his listeners as usual.

NOVEMBER 23

Selma Kramer Displaying an *élan* and impetuosity wherein her digital dexterity was admirably revealed, Selma Kramer made her first appearance of the season in Town Hall in a list embracing the Bach-Liszt organ prelude and fugue in A minor, the Waldstein Sonata of Beethoven, Portnoff's Perpetual Motion (first time as a piano solo), Turina's Circus, some Chopin, Scarlatti, Françaix and Loeillet items.

The player seemed purposely to avoid permitting sentimentality or poetry of conception to enter into her interpretations and her palette was primarily of black-and-white coloration. Although she delighted in *bravura*, there were moments of a deeper insight into her offerings and of a keen sense of musicianly style, particularly in the Turina suite. Warmly greeted, she added to her formal list.

An Important Reminder to Our Readers!

A Chopin Cycle
(First time in this country)
TO BE GIVEN BY
BRAILOWSKY
AT TOWN HALL
January 24, 29
February 5, 12, 19, 26 } 1938

The 169 works of the great composer for the piano to be presented by "A Chopin interpreter to the manner born" is an event of musically historic significance.

Philadelphia Orchestra This *soirée* at Carnegie Hall was well balanced with frankly pleasing matter to precede the heavier experiences of the fourth symphony by Sibelius. In such contrasts, Leopold Stokowski is especially versed.

Albeniz' Fiesta en Sevilla (as the program called it), Satie's Gymnopédies, (Nos. 1 and 2), Saint-Saëns' Danse Macabre, Debussy's Claire de Lune (arranged sympathetically by Stokowski) and Dukas' L'Apprenti-Sorcier form the first half of the concert. It is hardly necessary to add that the music was interpreted by Stokowski with vividness and imagination, and that the orchestra played it deftly and delightfully.

Sibelius' fourth symphony has puzzled many careful analysts and completely baffles the ordinary listener. Although an analyst, the present scribe confesses that in this case he belongs to the ordinary listeners. He admits furthermore that he suffers boredom whenever he encounters Sibelius' most laborious and tedious work, with only a few spots of pleasant relief.

For The Christmas Season
Works by
Gena Branscombe
A Carol
Hail Ye Tyme of Holie-Dayes
Sung by
Lawrence Tibbett
Published by the Arthur P. Schmidt Company
for
Mixed Chorus
Women's Chorus (three part)
Men's Chorus
Solo Voice (high and low key)
* * * *
Three Mystic Ships
A SONG
(high and low key)
Published by the Arthur P. Schmidt Company
* * * *
Mary At Bethlehem
for
Women's Chorus (three part)
Published by G. Ricordi & Company

NOVEMBER 24

Bedaar Djelal Anticipatory interest was strong and the audience large when Bedaar Djelal, an eighteen-year-old girl violinist from Turkey, who has studied in this country, was presented in Carnegie Hall by the Society for the Advancement of Young Musicians. The young artist is richly endowed with artistic feeling and intensity of musical appeal, and she draws a tone from her instrument that at its best is of an ingratiating quality able to play on the emotions. In Corelli's La Folia there were breadth and poise in her performance, with something of the aristocratic note of the noble old music. The Bach chaconne, however, lacked largeness of structure and cumulative dramatic force. In the Saint-Saëns concerto in B minor, there was particularly beautiful playing in the slow movement, with silvery, clear harmonics at the close. At times a slight tendency to faulty intonation, however, clouded her work. With greater maturity and stylistic growth, her undoubted gifts of personality should make her an interesting performer. Josef Adler was an efficient accompanist.

NOVEMBER 25

Charles Everett Sincerity of purpose and generosity in giving of his ability marked the recital on Thanksgiving afternoon of Charles Everett, Negro tenor, in Town Hall. Spirituals and songs by composers of his race made up a copious program in which Milne Charnley ably assisted at the piano. Burleigh, Hall Johnson, Rosamond Johnson, Nathaniel Dett and Lawrence Brown were among the composers listed, the novelty being My One True Love, written for the recital by Blanche K. Thomas, who was present. Although the voice production was not always free and a *vibrato* appeared at times, Mr. Everett sang with a keen sense of appreciation of his program and with impeccable diction. There were several encores.

Philharmonic Orchestra Thanksgiving evening and Friday afternoon brought the usual main Philharmonics at Carnegie Hall, led by John Barbirolli; and with Ethel Bartlett and Rae Robertson as paired soloists on two pianos in Poulenc's concerto for that ensemble.

The work is light in content, even going to music hall material for themes, and chatters and grimaces busily through three movements, none of them weighty in a musical sense, except as to smooth orchestrations somewhat skeletonized. Bartlett and Robertson played ripplingly and with the sly humor necessary to realize the whimsical intent of the composer. The performance added one more proof of the fact that the English couple shine in every style. They were made much of by the audience.

Programmed also were the intermezzo from Eugene Goossens' opera Don Juan de Mañara (premiered at Covent Garden last Summer), Mendelssohn's Ruy Blas Overture, Haydn's Oxford Symphony, and Elgar's Cockaigne Overture. The Goossens excerpt is febrile, imaginative writing, framed in exquisitely made orchestration. Barbirolli led this and the other works with his usual care, finish and fire.

NOVEMBER 26

Don Cossack Russian Male Chorus Returning to scenes of their former triumphs the Don Cossacks again under the vitalizing leadership of Serge Jaroff, gave a Carnegie Hall benefit concert for the Student Dance Recitals. This was announced as their 3050th performance, and the past mastery of such phases of choral singing as richly blended tone, wide range of effects and vigorous attack were again well in evidence. The program was in three parts, including religious and secular numbers. Fascinating variety of color and technical finesse were to the fore in works of Kastalsky, Lvovsky, Rachmaninoff, Bortniansky, Slaviansky, Bastchenko, Schvedoff, Tschaikowsky, Dobrowen and the conductor. A concluding group of lighter numbers offered vivid contrasts with the preceding liturgical and folk works. The audience was large and clamorous in its recalls.

NOVEMBER 27

Paolo Spagnolo Preceded from Italy by sensational reports of his talents, six-year-old pianist and composer Paolo Spagnolo made his American debut at Town Hall on this afternoon. Some of Paolo's advertising had alluded to him as "a second Mozart."

His program called for five of his own works, Gavottina, Maestoso, Tempo di Valse, Dream of a Child, Scherzo; *andante*, and *allegro* from Beethoven's sonata (opus 49, No. 1); two Chopin preludes; A major and B minor, and valse (opus 69, No. 2); minuet and variations from Haydn's sonata in D; *allegro* from Cimarosa's sonata (No. 8); two Bach inventions; and five lesser works including Schumann's Warum.

The lad is the tiniest prodigy ever to step on a New York stage, and made a pretty picture in his abbreviated velvet suit, lace collar, socks and pumps. His stage-demeanor is naive and winning.

There is no "second Mozart" here, only a fairly talented child much too young and much too unfinished to be appearing in public. Some facility of fingers, confidence, and a good quality of tone are to be credited to Paolo, but his sense of rhythm is wavering and his idea of phrasing often brings smiles. He has not been well taught. The boy's compositions are salon pieces of light content. A rather injudicious audience applauded without discrimination and demanded repetitions of several numbers.

Sergei Rachmaninoff A Saturday matinée by the popular Russian pianst at Carnegie Hall (announced as his only recital in New York this season) drew an overwhelmingly full house, and elicted thunderous response from his followers.

Rachmaninoff's dignified and deep musical approach as well as his wide command of the keyboard stamped themselves upon all his performances (the program was much changed from that previously advertised) as was to be expected from him.

The chief classical tests, authoritatively realized, were in Bach's Italian Concerto and Beethoven's sonata (opus 31, No. 2), and also in some degree in Liszt's modernized verson of Bach's prelude, Weinen und Klagen.

Romantic material emphasized itself as effectively with Chopin's C sharp minor scherzo; a prelude and Oriental Sketch by the recitalist; Liszt's Waldesrauschen and Gnomenreigen; and Debussy's Suite Bergamesque. If the program was conventional, the playing was not, and an afternoon of high artistic delight rewarded the attendants.

IN NEW YORK APPEARANCE

PIETRO A. YON

will give his annual New York recital at Carnegie Hall on December 18. (Photo by Boutrelle.)

Eduard Steuermann Pianism primarily of the academic type was revealed in Town Hall by Eduard Steuermann, whose program comprised the organ prelude and fugue in D major of Bach-Busoni, the C minor (opus 3) sonata of Beethoven, his own transcription of Schönberg's Kammersymphonie and Ravel and Debussy numbers.

Mr. Steuermann gave his auditors, and there were many, an exposition of the finer points of mechanical piano playing. Possessed of a sturdy left hand, and ideas concerning pedaling and phrasing, he was ever the pedagogue, pointing out what his auditors should find in his program but not always making his exposition clear. Inflexibility in the matter of interpretation was not always overcome, although his technic proved generally competent to meet the requirements of his varied list.

NOVEMBER 28

Philharmonic Orchestra Mr. Barbirolli's list for this matineé audience embraced repeat performances of Haydn's Oxford Symphony and the new Poulenc concerto for two pianos, in which those competent Britons, Ethel Bartlett and Rae Robertson, gave a finished and understanding demonstration. The augmentation was the Franck symphony in which Mr. Barbirolli permitted his Latin heritage to take command of his reading. It was a powerful and passionate interpretation rather than the highly imaginative and majestic readings other leaders have given. The Poulenc score, kaleidoscopic in style and content, was made plausible largely because of the skilled pianists who presented it. The orchestra ably supported them.

New Friends Of Music The Stradivarius Quartet (Wolfe Wolfinsohn and Bernard Robbins, violins, Marcel Dick, viola, and Iwan D'Archambeau, cello) had Leonard Shure, pianist, and William Primrose, violist, assisting at the fourth late Sunday afternoon session of the New Friends of Music in Town Hall. The program comprised the rarely heard Schumann quartet in F (opus 41, No. 2), the Mozart trio for piano and strings in B flat (K. 254), which is practically a piano and violin sonata, and the same composer's quintet for strings in C (K. 515).

Except for a preponderance of first violin tone the quartet gave forth a well-proportioned and generally balanced reading of the Schumann work. Mr. Shure, however, easily won the honors in the trio, dominating the presentation without forcing himself into the portrait. The quintet was given an eloquent reading.

John Dembeck John Dembeck, young violinist, revealed possession of taste and good training in his Town Hall recital. A product of the Institute of Musical Art, where he won an honor diploma, he had his teacher, Ronald Murat, as associate artist at the piano for this program. It opened with the Handel sonata in E major, included also the Vieuxtemps concerto in D minor, the Schubert Duo (op. 162), the Chausson Poème and shorter numbers by Brahms-Joachim and Mr. Murat. He showed understanding of musical content, a well-balanced technical equipment and generally appealing tone quality. There were a few moments

(*Continued on page 28*)

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Music in Paris

(Continued from page 7)

OTHER ENSEMBLE SUCCESSES

Paul Sachen, of Basel, scored in a program with the Philharmonic Chamber Orchestra, assisted by Ginevra Vivante, soprano. Bruno Walter triumphed leading the Philharmonic Orchestra through major works of Mozart, Brahms, Wagner and Berlioz.

The Curtis String Quartet made a serious impression with its meticulously ensembled, beautifully-toned, and vibrant readings of Mozart, Beethoven and Dohnanyi. The New Hungarian Quartet played Bartok, Mozart and Beethoven, and impressed with lovely tone and musicianship.

ABOUT RECITALISTS

Sarah Goldstein, embodiment of grace and charm, devoted her emotional contralto to an evening of folk-songs from many nations, and Marian Anderson used hers in an exacting list of art songs from various countries. Paul Makanovitzky, young violinist, played the notes (and not always correct ones) of Tartini-Kreisler, Brahms and Bach sonatas. Paul's accompanist in the surface-skimming exhibition was Tasso Janopoulo. In a final group of short pieces, Paul was more felicitous in turning his brilliant mechanism to account. Lilian Harmel, Viennese *danseuse*, gave a varied recital in which she was applauded for her expressive conceptions and personal artistry.

POLISH BALLETS

Outstanding characteristics of this company, brought here by Arnold Meckel to hold forth for a week in the Mogador Theatre, are their apparent spontaneity and a refreshing ability to throw themselves into their work. The artistic direction is in the hands of Bronislava Nijinska, which means that, for the most part, it is excellent, though there were times in which nothing particular seemed to be happening. At the first performance we had three ballets: La Legende de Cracovie, argument by Morstin, music by Roszkowska; E minor concerto of Chopin; and Le Chant de la Terre, argument by Nijinska, music by Roman Palester. The orchestra was the Paris Symphony Orchestra under M. Mierzejewski. The first of these ballets proved the most interesting; certainly it gave Nijinska the better opportunity to have her dancers move about and look symbolical. The Chopin Concerto, in which Seweryn Turel was the piano soloist, brought special attention to its two chief protagonists: Mlles. Nina Juszkiewicz and Olga Slawska, who danced beautifully and with exquisite charm. The third ballet proved to be a colorful venture. Inspired by Polish rituals and customs, it provided occasion for the deployment of costumes, action, and contrasting sentiments, some of the latter quite poetic.

VIRTUOSOS

Roland Gundry, young American, displayed that the violin, as an instrument, has no mysteries for him. Technically he is secure and can play show pieces as fast as any other juvenile exponent of the bow. He needs advice in program-making, however, and is now old enough to begin to look for music where hitherto he has sought (and found) only brilliant mechanism. Excepting a Veracini Largo, which was the acme of cameo stillness and repose, he did everything in too much of a rush. Pavlovsky, at the piano, did not impress me at all.

Brailowsky played to a tremendous audience. The habitual colossal success, acclaim, and cries for encores. In Chopin the pianist rose to his highest, every one of his presentations of Poland's "immortal" being productive of sensuous and emotional thrill. He was also inimitable in Rondo Favori, by Hummel, delivered with exquisite finesse and *esprit*. The D minor concerto, by Vivaldi, was gorgeous in tone evaluation, but his Beethoven (op. 27, No. 2) was less outstanding.

Une Heure Musicale presented, among other things, a new song by Marguerite Roesgen-Champion, entitled O jour, j'aime ta lumière! Sung by Mme. Besneux, the author at the piano, it attained success with one bound, its spirit and charming sentiment being quite contagious.

Ethel Glenn Hier Active in Recital and Teaching Fields

In addition to resuming her ensemble classes for adults in the study of symphonies, operas, works for two pianos and piano solos, Ethel Glenn Hier has

(Photo by Herbert Mitchell.)

ETHEL GLENN HIER

many recitals listed for the season, including engagements in North and South Carolina, Virginia, Ohio, New Jersey and Connecticut for music clubs and college groups.

On October 8 she addressed the eighty-eighth annual convention of the Vermont State Teachers' Association at Rutgers, Vt., and on November 11 spoke on Debussy and MacDowell before the Musical Arts Club of Hamilton, Ohio. On November 21 she appeared at the Music Club of Greenville, Ohio.

Gotham String Quartet Founded

Joseph Coleman has founded a new ensemble to be known as the Gotham String Quartet, which will be heard in weekly Sunday recitals over WOR. Mr. Coleman, who resigned from the Perolé String Quartet to form the new group, has as associates Harry Farbman, second violin; Milton Katims, viola, and Ossip Gishkin, cello.

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Symphonies by Poot and Hill Introduced by Boston Forces

Active Fortnight in Hub City Brings Concerts by Rachmaninoff, Menuhin, Don Cossack Chorus and Others

BOSTON.—Amid the welter of a continuingly active musical season, two fresh symphonies, produced at the concerts of the Boston Symphony Orchestra during the past fortnight, claim attention. One was by the Belgian composer, Marcel Poot, and was evidently being produced, according to the guarded program note, for the first time in America at concerts of the Boston Symphony Orchestra on November 25, 26 and 27, although the work is dedicated to Vladimir Golschmann, conductor of the St. Louis Orchestra.

Of its three movements, the present writer found the straightforward style of the opening *allegro* and the quiet sentiment of the *andante* to his taste. The last movement, labelled *jazz-allegro*, is—again in the opinion of the attestant—another futile attempt on the part of a European to beat George Gershwin at his own game. The symphony seemed to have an excellent performance at the hands of the Boston Orchestra, temporarily under the leadership of Richard Burgin, assistant conductor. And the same might be said of Chausson's B flat major symphony and the sixth Brandenburg Concerto of Bach, the latter presented—believe it or not—for the first time "at these concerts."

A week later, at the orchestra's concerts of December 3 and 4, Edward Burlingame Hill's new third symphony was given first hearings under the baton of Dr. Serge Koussevitzky. The new work turned out to be Professor Hill's most pretentious and, on the whole, most effective composition to date. There are occasional reminiscences; but these are more than compensated for by the composer's masterful handling of the orchestral idiom.

On the same program Emma Boynet, French pianist, was warmly applauded for her performance of the Mozart C major piano concerto (K. 467). The other numbers were Haydn's symphony in G major (No. 88) and the Respighi transcription of the Bach Passacaglia and Fugue in C minor.

VIRTUOSO PARADE

Highlights in the continuing parade of virtuosi were Rachmaninoff in Symphony Hall on November 28 and Menuhin at the Hotel Statler on December 1. The Russian pianist played, to the customary acclaim, a characteristic program consisting of music by Liszt, Chopin, Beethoven, Bach, Debussy and himself. Menuhin, playing in an auditorium sold out for the Boston Morning Musicales, presented sonatas by Mozart and Bach, Lalo's concerto in F minor and music by Brahms, Locatelli and Rossini for the benefit of an enraptured audience.

For even briefer mention, one may but allude to such concerts as that of the Don Cossacks in Symphony Hall on November 21, opening a series of five celebrity concerts under the direction of Aaron Richmond; Barbara and Dan Farnsworth, respectively soprano and cellist, making their debuts together in Jordan Hall on November 29; Ralph Lawton, American pianist, traversing a program of music by Mendelssohn, Mozart, Brahms, Scriabin, Debussy and Albeniz in Jordan Hall on November 30; Maurice Ames, Boston soprano, presenting an excellent program in the same auditorium for a modish audience on December 2; Abram Haitowitsch, blind violinist, also attracting a fashionable audience at the Copley Plaza the same evening, when he played music by Brahms, Bach and other composers; and E. Power Biggs, continuing his Bach organ cycle at the Germanic Museum, Harvard, and arriving, on November 29, at the Orgelbüchlein.

FEDERAL MUSIC EVENTS

Meanwhile the WPA continues its local efforts of perhaps uniformly good intentions, if to unequal effect. A feature of a concert of the State Symphony Orchestra under Alexander Thiede on November 28 was the first local presentation of Kurt Atterberg's sixth symphony. The Federal Project restored the neglected (hereabouts) St. Paul of Mendelssohn, with A. Buckingham Simson in charge, and with Eleanor Steber, Lillian A. Albert, Bruce Norman and Melvin Crowell for soloists. And two other units of the Project appeared together in a program in Jordan Hall on November 28—the American Folk Singers, conducted by Thomas Johnson, and the Commonwealth Women's Orchestra, led by Solomon Braslavsky.

M. S.

Cleveland Orchestra and Richard Crooks in Ann Arbor

ANN ARBOR, MICH.—On November 9 the Cleveland Orchestra, under the masterful hand of Artur Rodzinski, gave its second concert in Ann Arbor and the second concert in this season's Choral Union Series. It was an intimate program in itself and familiar to the majority of the audience. The stunning climax in Wagner's prelude to Die Meistersinger will long be remembered, as will the exquisite beauty of Mozart's symphony in G minor. This lovely concert closed with Brahms' first symphony.

Richard Crooks was the drawing attraction on November 19 in his song recital, competently accompanied by Frederick Schauwecker. Unmistakably this artist enjoys singing and unmistakably his audience enjoyed hearing him sing. He was particularly effective in his use of mezza-voce, as in Strauss' Die Nacht and Massenet's Le Rêve.

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New York Times—"Played with simplicity, clarity, sense and sensibility."
New York Sun—"Played with charming freshness and a clarity of tone that were wholly delightful."
New York World—"Fine insight, charm and expression."
Musical Courier—"She received unanimous glowing praise from the New York press, which was also unusual."
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New York Concerts

(*Continued from page 25*)

when minor lapses in his work detracted from its finished effect, but as a whole his present state of growth is one of considerable promise. Mr. Murat shared in applause after the first performance of his toccata.

Mara-Mahoney Dance Recital Arthur Mahoney, dance director of the Juilliard School and Thalia Mara, of the Radio City *corps de ballet*, joined forces in a program in the Guild Theatre which spanned four centuries of the dance form. Suzanne Bloch, on the lute and virginal, Jeronimo Villarino, guitarist, Lucia Palermo, violinist, Herman Levine, cellist, and Jack Radunsky, pianist, collaborated. Court dances of the sixteenth centuries in England and France prefaced Spanish gypsy numbers before giving way to modern American "blues" and the Lindy Hop. The Big Apple alone was missing in the colorful and attractive exhibition by the two dancers, whose spirit and elasticity made the choreographic demonstration one of charm as well as authority.

DECEMBER 1

Jascha Heifetz The patrician of the bow made his second appearance of the season in Carnegie Hall in a program under the auspices of the Walden School. With the reliable Emanuel Bay again at the piano, Jascha Heifetz presented a list comprising the D major sonata of Handel; the omnipresent Bach Chaconne for violin alone; the Glazounoff concerto; a novel, attractive and thoroughly interesting suite, Much Ado About Nothing, by Korngold; and miscellaneous transcriptions by Kreisler and himself.

The vaunted Heifetz technic was again manifested with considerable musicianship revealed in both the Handel and Glazounoff where the violinist proved himself a stylist. A more opulent tone might have added a bit to the evening albeit Heifetz seems still concerned primarily with maintaining technical excellence.

Walter Gieseking As artist of the second recital of the current Town Hall Endowment Concert Series, Walter Gieseking appeared for an overflow audience, playing pianistic works of Bach, Scarlatti, Beethoven, Brahms and Debussy as well as five trivial and utterly commonplace compositions called Summerland by Julius Weismann.

This great artist of the keyboard was in magnificent fettle, painting whatever music he performed with magical tonal *chiaroscuro*. His Bach had polished utterance and impeccable phrasing; his Brahms had masterly delineation of form; his Beethoven had rare interpretative insight; and his Debussy was incomparably beautiful in nuance. Naturally Gieseking's audience was aroused to enthusiam.

DECEMBER 2

Ralph Lawton Head of the piano and harmony department of Martha Attwood's Cape Cod Institute of Music, Ralph Lawton presented an unhackneyed list in orignal fashion at Town Hall. Mozart's C major sonata (K. 330), Mendelssohn's Variations Serieuses, three Brahms intermezzi and some Scriabin, Debussy and Albeniz items were listed. Mr. Lawton, not appearing in New York for two decades, is a serious musician, skilled in the mechanics of pianism but prefers his own methods of interpretation. His best work was done in the Brahms.

Philharmonic Orchestra Pleasing music without a trace of modernism made up the midweek subscription bills of the Philharmonic Orchestra conducted by John Barbirolli. This leader has shown an ability to bring to light some of the less familiar older works which should be better known by music lovers. On this occasion he offered a suite from Handel's opera Alcina, transcribed by Sir Henry Wood, noble and beautiful music that describes in piquant manner the conflict of the "Sad and Agreeable Dreams" protrayed by the ballet. There followed another quasi-rarity, Dvorak's symphonic variations on an original theme (op. 78), a rather long-winded opus which did not quite compensate in substance for its smooth and virtuosic writing for the ensemble. After the intermission the conductor gave a splendid reading of Brahms' second symphony, one which showed a growth in his conception of this lyrical and poignant score since his previous presentations of it in New York. There was warm applause for the conductor.

DECEMBER 3

Eleanor Steele and Hall Clovis Admirable blending of voices and a keen sense of unified effort were revealed in Town Hall by Eleanor Steel, soprano, and Hall Clovis, tenor. Before an appreciative audience which manifested enjoyment of their work, the two offered a number of Lieder, a Mozart air, some French works and then a group of songs dedicated to themselves. With Brooks Smith at the piano, they sang with charm, impeccable diction and complete understanding of their numbers. Encores were demanded and given.

DECEMBER 4

Fritz Kreisler Kreisler's second New York recital of the season at Carnegie Hall drew the usual capacity house. The Viennese violin master gratified musicians in the audience by opening his list with two Bach items, the concerto in A minor and three sections from the unaccompanied partita in B minor. He was completely in the vein with those episodes, such as the *andante* of the first work, in which tender expressiveness and witchery of tonal tinting were to the force. Elsewhere there were moments when some details of accurate rhythm and pitch seemed slighted. The Kreisler vibrato-laden tone was ever to the fore, controlled with that instinct for playing on the heart strings which is his prerogative. The saccharine Conus Concerto had its usual success with the public, and was done with the acme of glow and sensuousness, though here as elsewhere exaggerated roughness of attack in bowing tended at times to throw phrases out of strict balance. The closing group included short works of the performer, Schubert-Friedberg, Tschaikowsky and Mr. Kreisler's arrangement of three Dvorak Slavonic Dances. The usual encores were demanded and accorded. The accompaniments were played by the faithful Carl Lamson.

Sergei Radamsky Works by composers of his homeland provided much of the concert by Sergei Radamsky, Russian tenor, who appeared in a Town Hall matinee. With the reliable Gregory Ashman at the piano, Mr. Radamsky opened his program with Handel's Dank sei dir, Herr and Cesti's Tu mancavi a tormentarmi before offering Spanish songs by Osma, dedicated to him, and by Turina. The Russian contribution was provided by numbers of Ippolitoff-Ivanoff, Tschaikowsky, Moussorgsky and Gretchaninoff. Mr. Radamsky sang the Spanish section with sympathy and appreciation, but the Russian group revealed him at his best.

Tessa Bloom Bach, Beethoven and Brahms together with Arnold Bax provided the formal list which this pianist offered before a large audience in Town Hall. From the Chromatic Fantasie and Fugue, she prog-

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FREDERICA FRICKEN
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ressed to the C major sonata (opus 2, No. 3) of the Bonn composer, the one movement, second sonata in G of Bax and then a miscellaneous section of Brahms. Virility of style, fleeting fingers and a personal if not always orthodox sense of interpretation marked the young player's work. The Bach was delivered in a broad and rather inflexible manner with dynamics of wide variance. Beethoven brought forth prodigious technic with similar characteristics revealed in the remainder of her program.

Other Concerts

New York concerts during the period from November 21 to December 5 also were given by the Women's Symphony Orchestra, Carnegie Hall, and the Musical Art Quartet, Town Hall, on November 30. Among the vocalists were Constance Hejda, mezzo-soprano, Town Hall, and Siegfried Philip, cantor, Barbizon-Plaza, both on November 22. The pianists' roster listed Rosalyn Tureck, in two more Bach recitals, November 24, and December 1; Henri Deering, November 26; Balbaina Brainina, November 28, all at Town Hall, and William Fleming, Carnegie Hall, December 3. A novel event was the recital of Yoichi Hiraoka, xylophonist, at Town Hall, November 24.

Milwaukee Orchestra Premiered Cadman Score

Charles Wakefield Cadman's Dark Dancers of the Mardi Gras, for piano and orchestra, recently done by the New York Philharmonic Orchestra, was given its premier performance by the Milwaukee Philharmonic Orchestra under Dr. Laird Waller several years ago.

Photo © Harlip

GEORG VON HARTEN
PIANIST

THREE BACH CONCERTS, in London, October 21, November 11, and November 25, enlisted the services of Georg von Harten as soloist in the Bach Concertos in F minor, E major, A major, the Double Concertos in C minor and C major, and the piano scores of the Fifth Brandenburg Concerto and the A minor concerto for piano, flute, and violin.

These concerts were arranged, with the encouragement of British admirers of Bach's orchestral music, in order to provide performances as close to the original style as possible, the intimacy of a private hall, the size of the orchestra, and the type of program, making them very similar to those Bach loved to arrange himself. Only complete works with the authentic orchestration were programmed, the sole innovation being the use of a modern piano.

Mr. von Harten, who is under the management of Messrs. Ibbs and Tillett, London, is heavily booked throughout Europe for the 1937-1938 season. His playing has been acclaimed in many countries—Sweden, Germany, Holland, Belgium, Switzerland, Austria, and Poland, to mention some of them. In Germany, he has given concerts with the Berlin Philharmonic Orchestra. Wherever he has played he has won critical esteem similar to an outstanding article in The Times (London) in which his art was described as *"a communion between minds."*

Kansas City Forces Aided by Menuhin

Krueger Conducts "Pop" Concert for Charity Fund—Pons, Serkin, Kreisler and La Forge Among Recital Visitors

KANSAS CITY, MO.—Yehudi Menuhin's exposition of the Mendelssohn concerto with the Philharmonic Orchestra at two November concerts was a revelation in restraint and coloring. There were seven recalls, four of which the youthful genius insisted upon Karl Krueger and the orchestra sharing. Capacity audiences attended both concerts, with aisle chairs filled and many standees present.

Excelling in tone color and refinement, the orchestra's performance of the Haydn Clock Symphony was effective. Rossini's Cenerentola Overture, Harl McDonald's *rhumba* from the second symphony and Deems Taylor's suite, Through the Looking Glass, were the other varied items which held interest.

Revealing the inner qualities so necessary for a faithful recording, Mr. Krueger's reading of Brahms' C minor symphony (No. 1) was exceedingly eloquent for the third subscription pair. Samuel Thaviu, concert-master, was the soloist, giving a finished performance of Saint-Saëns' concerto (No. 3) in B minor. Gluck's Alceste Overture opened the concerts and those arresting, fervid Albeniz-Arbos items, Feté Dieu à Seville and Triana, made a brilliant climax.

The second Young People's Matinee occurred on December 1. The first, given last month, was for children in nearby towns and cities.

The Philharmonic Orchestra presented a Pop Concert on November 28 in the Municipal Auditorium for the purpose of gaining a larger quota for the annual Charity Fund. Karl Krueger conducted. Six thousand attended and $1,500 was added to the chest.

RECITALISTS

Surpassing her former recitals here in tonal surety and clarity, Lily Pons ushered in the new Kansas City Concert Series (Bernard Joffee, manager) with an attractive concert on November 24. Frank La Forge furnished inestimable pianistic support.

The pianistic gifts of Rudolf Serkin created a furore in his first recital in this section, November 8 at the University of Kansas, Lawrence. Fritz Kreisler's recital with Carl Lamson at the piano on November 9 (the second attraction of the Fritschy Series) held noteworthy aspects.

Frank La Forge examined and coached promising talent from nearby cities and towns on November 22-23 at the studio of his former artist-pupil, Kathryn Newman. Miss Newman and Mr. La Forge also collaborated in an intimate recital.

C. C. B.

N. Y. U. Orchestra to Perform Work of Felix Robert Mendelssohn

The New York University Orchestra (John Warren Erb, conductor) performs Felix Robert Mendelssohn's overture, Danton's Death, at its December 17 concert; the work was first produced by Nikisch, with the Berlin Philharmonic Orchestra. December 4 he appeared in a concert in Easton, Pa., and December 5 in Bethlehem, Pa. December 10 he was heard in Forest Hills, L. I., Lutheran Church. Coming appearances include recitals at the Concert League, New York, and in February conducting the Queens Chamber Music Orchestra of Elmhurst, in a New York concert.

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St. Louis Symphony Orchestra Begins 58th Year Brilliantly

Hofmann Receives Fanfare as Soloist—Zimbalist Heard with Ensemble —Local Opera Company Presents Flagstad in Tristan

ST. LOUIS, MO.—The musical season has opened with the musical calendar so crowded with attractions as to give concert-goers little time for any other form of recreation.

The St. Louis Symphony Orchestra's fifty-eighth season had an auspicious opening under Vladimir Golschmann's brilliant leadership. The first two programs were given without soloist. Josef Hofmann was the guest artist for the concerts of November 19 and 20. His performance of Beethoven's piano concerto (No. 4) was of matchless beauty and inspiration. In honor of his Golden Anniversary as a concert artist in this country, the orchestra greeted Hofmann with a fanfare and the audience rose to its feet as he made his entrance. Rameau's Dardanus Suite and the Chausson symphony were superbly played by the orchestra.

Scipione Guidi, concertmaster, and Max Steindel, the orchestra's solo cellist, combined in a masterly performance of the Brahms double concerto as the concerts of November 26 and 27. Mr. Golschmann's interpretations of the Beethoven Coriolanus overture and the Tschaikowsky Symphony Pathétique, were those of a true genius. Efrem Zimbalist was the soloist for the December 3 and 4 concerts, giving an unsurpassed performance of the Tschaikowsky violin concerto. Mozart's overture to The Marriage of Figaro and Schubert's C major symphony were Mr. Golschmann's offerings which as usual, belied criticism.

RECITALS IN ABUNDANCE

The crop of recitals began with the appearance of Sergei Rachmaninoff who delighted a large audience at the Municipal Opera House on November 4. The recital was under the Cueny Concert Direction as was the following week's performance of the Jooss Ballet which gave a colorful and interesting program before a not too numerous audience. The Civic Music League presented as its opening attraction, the pianist Rudolf Serkin, who accomplished some really astounding feats in technical prowess.

GENERAL MOTORS BROADCASTS

One of the most interesting and entertaining events of recent years was the General Motors Broadcast concert given on November 21 in the Municipal Convention Hall. An audience of twelve thousand attended the event. Grace Moore and Richard Tauber were the soloists, Vladimir Golschmann and Erno Rapee, the conductors, and Milton J. Cross, the announcer. The first hour devoted to the concert on the air, was conducted by Mr. Golschmann with the entire St. Louis Symphony Orchestra and the soloists. Immediately following an additional concert was given with Mr. Rapee conducting and the soloists again appearing. Corinne Frederick also appeared as a soloist playing her clavichord in two delightful numbers. This will be the only concert given this season by the General Motors Family on tour.

Josef Wagner, German pianist, who has been heard in European countries as recitalist and as guest with various orchestras, appeared in recital in the Harris Auditorium on November 21. An artist of musical integrity, of thoroughly grounded musicianship and comprehensive technical equipment, Mr. Wagner made a lasting impression on his capacity audience.

OPERA COMPANY'S SEASON

The St. Louis Grand Opera Company began its annual season on November 22 with a performance of The Barber of Seville, featuring Erna Sack, the German coloratura, as Rosina. She is principally noted for her ability to reach into the untried altitudes and for this feat she was quite an attraction. Vittorio Trevesan was cast as Dr. Bartolo; Claudio Frigerio as Figaro; Norman Cordon as Don Basilio and Angelo Barsotti as the Count.

The performance of Carmen on November 24 marked the local debut of Bruna Castagna in the title role. She gave a performance that was in every particular one of the best seen here in many years. The Don Jose of Armand Tokatyan was excellent, as was the Escamillo of Robert Weede. Gennaro Papi conducted both performances in expert manner.

The third performance on December 1 was the highlight of the season with Kirsten Flagstad in Wagner's Tristan und Isolde. In the annals of local operatic history there has not been a performance comparable to that of this diva. She encompasses all that Wagner could have contemplated in his fondest dreams. The repeated ovations she received marked a new record for St. Louis grand opera. The Tristan of Arthur Gerry had its moments, even though he was at a disadvantage in having been engaged on short notice due to the illness of Paul Althouse. His voice is sympathetic in quality, and was used with discrimination. He shared in the audience's applause. Laszlo Halasz conducted the performance with fine regard for every detail in the score, and the production as a whole was thoroughly enjoyed by a capacity audience. The three remaining operas in the season have been postponed until early in the New Year.

O. C.

SINGS FOR GOVERNOR

LOIS E. HIGHLEY,
soprano, of Oklahoma City, Okla., gave a lecture for the MacDowell Club of Allied Arts in Anedarko recently. She will also sing at the Governor's Mansion.

N. Y. Town Hall to Award Appearance to Young Artist

An annual award, consisting of an appearance on its Endowment Series of concerts, has been established by the New York Town Hall music committee through its chairman, Walter W. Naumburg. It is to be granted to the young artist adjudged to have given the outstanding performance of the current season. The first awarded appearance will be part of the 1938 series.

Kenneth Klein, manager of Town Hall, made the suggestion which the committee approved. Other members of the group are Mrs. Harry W. Chase, Mrs. Hermes Fontaine, Mrs. Leonard Hill, Mrs. Harold V. Milligan, Mrs. F. C. Muschenheim, Mrs. Arthur M. Reis, Mrs. Frederick Steinway, Mrs. Theodore Steinway, Mrs. Olga Samaroff Stokowski and William Ziegler, Jr.

Both vocalists and instrumentalists are eligible. They must be under thirty years of age and have appeared in a Town Hall recital between September 1 and the following June 30. The award is not limited to debutants. At least one number for the Endowment Series concert, selected by the winner, must be by a living American composer.

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LaForge Holds Auditions in Oklahoma and Kansas

Auditions were conducted by Frank LaForge, American composer-pianist, in Oklahoma City and Kansas City while he was on a recent tour. He was at the piano for Lily Pons when the Metropolitan Opera coloratura soprano appeared in concert in both cities.

FRANK LA FORGE

Mr. LaForge, in Kansas City, also appeared in an informal recital with his pupil, Kathryn Newman, coloratura. In Chicago on Thanksgiving Day he participated in a Mutual Broadcasting Company program conducted by Henry Weber, playing his Romance. Kathryn Witwer, soprano, sang his Into the Light and Mr. Weber conducted Songs of Welcome and Wedding Dance from the LaForge Camp Sketches.

Events in London

(*Continued from page 7*)

A really successful "novelty," on the other hand, also heard at a Sunday concert, was the first performance of a Bach concerto for flute, transcribed by Sir Donald Tovey for its original instrument from a transcription made by Bach himself for the harpsichord. Beautifully played by Leon Goossens and conducted by Beecham, it had a warm reception.

The B. B. C. Orchestra under Sir Adrian Boult has given two concerts since our last report, at the first of which Pablo Casals gave London its second hearing of Sir Donald Tovey's amazingly erudite cello concerto. This was balanced by Mozart's Haffner Serenade, played without cuts. Solomon was the soloist the following week, playing Beethoven's B flat concerto between Schumann's Manfred Overture and Tschaikowsky's fifth symphony.

VISITORS WELCOMED

A variant to home fare was provided by a visit of the Colonne Orchestra from Paris under Paul Paray. It deserved to be heard by a larger audience than that which half-filled Queens Hall. Those who stayed away missed excellent performances of a pleasing, if none too novel program in which only Ravel's concerto was comparatively new to London. It was given a brilliant performance by Yvonne Lefébure.

Among the many first-class chamber music concerts special mention must be made of the second in the Aeolus series. Here a program ranging from Chopin to Rimsky-Korsakoff was interesting by reason of its splendid executants, the Saxophone Quartet from Paris.

Another tenor has created some sensation. He is Jussi Björling, the Swedish artist, whose magnificent voice, easily produced and gratifyingly accurate in pitch, roused his audience to cheers after his first aria.

A great treat, of which London is not yet fully aware, is the return of Yvette Guilbert, giving a series of recitals with a voice unimpaired and an artistry as inimitable as ever. She is a joy to see and hear.

In quantity, pianists are in the ascendant just now, with singers a close second. There is a generous sprinkling of Americans among both groups, notably Noël Murphy in the first and Webster Aitkin and Ezra Rachlin in the second. Jan Smeterlin and the pianistic pair, Vronsky and Babin, also performed.

The earlier wave of cellists has receded, leaving behind two of its worthiest representatives, Casals, mentioned above, and Emanuel Feuermann, whose appearances here are all too rare. The wave of violinists (if any), on the other hand, is yet to come, and the appearances of Mischa Elman at the Queens Hall may herald its approach.

OBITUARY

Adele Aus der Ohe

BERLIN.—Adele Aus der Ohe, eminent pianist, and one of the few surviving pupils of Franz Liszt, died on December 8. Born in Germany about 1865, she studied music with Kullak here before beginning her work with Liszt, with whom she remained for seven years. Fräulein Aus der Ohe made her debut with orchestra here and later played throughout Europe. She visited the United States in 1887 and then toured there for seventeen consecutive years, appearing with orchestras and in solo recitals. She was also active as a composer. She had been an invalid for several years and since 1928 had received a pension from the Bagby Music Lovers Foundation, Inc., of New York. K. W.

Wilhelm von Wymetal, Sr.

VIENNA.—Wilhelm von Wymetal, eminent stage director, died here recently. He had long served as *régisseur* at the Vienna State Opera, and went to America about fifteen years ago to assume a like post at the Metropolitan Opera in the Gatti-Casazza régime. His two sons, Wilhelm von Wymetal, Jr., and Erich von Wymetal, are also active as stage directors in the United States, the former having been connected with the Metropolitan Opera, the Curtis Institute of Music, more recently in Hollywood. D. B.

Mrs. Leila Morse Rummel

PARIS.—Mrs. Leila Morse Rummel, daughter of Samuel F. B. Morse, telegraph inventor, and mother of Walter Rummel, pianist and composer, died here in the American Hospital on December 9. She was eighty-seven and one of the oldest American residents of Paris. Mrs. Morse first came here when she was sixteen and attended the ball given by Napoleon III in the Tuileries Palace. She received the Chevalier of the Legion of Honor decoration from the French Government several years ago. Mrs. Rummel, who was the widow of Franz Rummel, British pianist, is survived in addition to her son Walter, by another son, Frank Morse Rummel, painter, two nieces and a nephew. S. L.

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"Lost" Schumann Concerto Premiered

(*Continued from page 9*)

estimate made its appearance (1889) in a biography of the violinist from the pen of his friend and pupil, Andreas Moser. Furthermore, Abell himself saw the score of the concerto at Joachim's Berlin home forty years ago, and discussed it with him, and with Brahms (1896), Bruch, Halir, and others. After the appearance of Joachim's review, "all musical Berlin was deploring Joachim's obstinacy in refusing to play the opus," although he had in earlier years performed it privately for some of his privileged friends. Brahms had one such hearing, and thought the concerto "stimulating" (*anregend*), with some beautiful, characteristic themes, interesting harmonies, but "at times a little confused" (*ein wenig wüst*) in development. Abell also reports that Brahms considered the music far more inspired than the violin fantasie written a little earlier. "I like above all," said Brahms, "the rhapsodical character and the gypsy-like freedom of treatment. It is incredible that a composer who could write such a concerto as this could be on the border of insanity."

Joachim's Verdict

Joachim's communication to Moser, summed up, dwells on these facts: the concerto cannot be ranked with Schumann's "other glorious creations"; it shows (first movement) a certain mental lassitude, a semblance of true intellectual energy, but he tried to force matters; the effect is depressing on the whole; (first movement) now urging onward again dragging defiantly; one pure and beautiful mood, genuine Schumann; violin part written badly in spots; instrumentation insufficiently supporting; (second movement) deep feeling and expressively melodic opening, soon giving way to morbid brooding, with ideas dragging; and a *finale* (third movement) starting with spirit but becoming monotonous in development and rigid in rhythm, with tiresome repetitions and ineffective effort forced upon the violin. Abell tells, too, that Joachim played the concerto for Schumann, and the composer felt disappointed with the result of his work.

At the Menuhin Concert

Menuhin, objecting publicly to the version of the concerto as played over the air by George Kulenkampff, claimed that the latter had changed the violin writing in part, to make it sound more effective. The version performed by Menuhin at Carnegie Hall is the original one by Schumann.

Listening impartially to the music with the piano part in the hands of Ferguson Webster, one's first impression was that the premiere might better have been with orchestra, in order to form a complete judgment as to symphonic construction and instrumental coloring. As it was, the pages showed arresting melodic moments with typical Schumann sentiment and fancy, much skillful passage figuration and development, a few compelling climaxes, and the generally rhapsodical character mentioned by Joachim. On the whole, his strictures seem to have been justified, for the composition certainly cannot be placed on a par with the piano concerto, the symphonies, or other major examples of the Schumann genius. The first movement is exuberant though uneven in craftsmanship; the slow section has lovely content and is the best of the three; the *finale* (*polonaise*) falls far below the level of the rest, and lacks inspiration and conviction. More can be written about the concerto when it is produced at the Philharmonic concerts in January.

Menuhin did all he could to aid its success with his warm-hearted devotion, rich tone, musical feeling, and masterful execution.

The program opened with Mozart's sonata (No. 32) in F, and Bach's unaccompanied sonata in G minor. After the Schumann novelty, there followed two Hungarian Dances by Brahms-Joachim, Locatelli's Labyrinth (Caprice) and the Moses Fantasy by Paganini.

Menuhin's art shone with authority and lustre in all his numbers. He made enticing matter of Mozart, and lofty appeal with Bach, whose *fuga* in the sonata was a remarkable demonstration of clarity and interpretative variety. Charm, dash, refined emotion, and endless resource in nuances of tone and technic distinguished the other moments of the recital. The piano accompaniments registered with intelligence and finish.

Need one add that the audience displayed reactions in full keeping with musicianship and playing as elevated as that of Menuhin? He is securely arrived at the Olympian region in the violin realm.

Radio Highlights

Dialed by H. A. S.

Latest sensation of the airways is the young Swedish tenor, **Jussi Bjoerling,** whose November 28 debut with **Mrs. Winfield Sheehan** (pardon us, we mean **Maria Jeritza**), earned him a re-engagement with **Grace Moore** on December 5 in the **General Motors** Concert Company's NBCing.

Incidentally, the Carnegie Hall schedule lists no more of these Sunday evening radiations and rumor has it they are to disband. Too many conductors or not enough automobiles?

Erno Rapee continues in charge, at the moment, and also with the **Radio City Music Hall's** Sibelius list, which concluded on December 5, just three days before the Finnish composer's seventy-second birthday. **Viola Wasterlain** was the soloist in the first movement from the violin concerto.

And while NBC goes personality, CBS is introducing new music. Via the **Barbirollian** Philharmonic listeners have heard the Poulenc concerto by the two British pianists, **Ethel Bartlett** and **Rae Robertson,** and **Charles Wakefield Cadman's** The Dark Dancers of the Mardi Gras on successive Sabbath afternoons; Massa **Deems Taylor,** of course, being the commentator.

Back from Europe and ready for a new Metropolitan interval, **Lawrence Tibbett** joined **Eugene Ormandy's** Sunday Evening Hour on December 5 with songs and arias.

His compatriot, **John Charles Thomas,** a few minutes prior, appeared over CBS with a Gershwin number and two arias.

Further to add lustre to the Metropolitan's gifts (?) to radio came **Kirsten Flagstad** on December 8 with Messrs. **Kostelanetz** and **Taylor.**

In the Columbia Concert Hall on December 10 appeared the **Sutro Sisters** in two-piano numbers. The Baltimoreans have concentrated on this form of pianism since 1919.

Margaret Matzenauer guested with **Bing Crosby** on Thanksgiving night in two numbers. A Bach air was sung in English but Schubert's Die Forelle remained Teutonic. Her Metropolitan service of twenty years she styled as an "apprenticeship for getting into pictures" although most of her efforts, she asserted, had been "left on the cutting-room floor."

The **Metropolitan Opera** broadcasts of Manon and Traviata have brought Mmes. **Sayao, Bovy, Votipka** and Messrs. **Crooks, Martini, Thomas** and others to listeners.

Now to instrumentalists: **Josef Lhevinne** played the Liszt E flat concerto with the **Bamberger Symphony Orchestra** over WOR on December 3 and **Pierre Luboshutz** and **Mme. Luboshutz,** née **Genia Nemenoff** were heard over the NBC red network on the night of December 5.

Mischa Mischakoff, Edwin Bachmann, Carlton Cooley and **Oswaldo Mazzucchi,** known as the **NBC String Quartet** debuted on December 1 in the NBC blue network program titled the **NBC Music Guild.**

Tryer-outers on the Metropolitan Opera Auditions of the Air hour on December 5 included **John Seagle,** baritone, son of **Oscar Seagle.**

Artur Rodzinski's generosity nearly proved disastrous in the NBC **Symphony Orchestra's** program on December 4. Due to the **Sibelius** birthday, he added to the formal list, the Finnish composer's Pohjola's Daughter thereby leaving only twenty-five minutes for Beethoven's fifth symphony. It required thirty minutes by the clock and with no credit to conductor, orchestra or NBC in its presentation. Debussy, Albeniz and Handel-Harty were other program numbers.

Were television available, "watchers" on the General Motors Concert Company program might have seen a strange **Grace Moore** on December 5. **Mishel Piastro,** following the Thais Meditation, left his music on the stand and **Mme. Moore,** when she appeared, tossed it in disdain at the feet of the fiddler. The latter "reciprocated" later when some of **La Moore's** orchids fell by picking them up. No thanks were expressed however.

Music of the fifteenth, sixteenth and seventeenth centuries provide the program for the first of a series of concerts by the **Eastman School Symphony Orchestra, Dr. Howard Hanson** conducting, over an NBC network next month. In the second series, the **Rochester Philharmonic Orchestra** and the school orchestra will combine in a Milestones in American Music list.

Marion Frank Leslie on December 8 and 9 was commentator for the **Schenectady Light Opera Company** broadcast.

The opening broadcast, over the blue NBC network of the Dance International on December 2, found **Esther Jonsson** as commentator on Jugoslavian music.

On December 16 the new **NBC Orchestra** assisted in the American debut of **Heinz** and **Robert Scholz,** duo-pianists of the **Mozarteum** and the **Salzburg Festival. Frank Black** conducted.

Jean Burgess and her pupil **Margo Brook** shared a half-hour program over WINS on December 5.

Bernard Gabriel gave a piano recital on December 8 over WQXR. **Arpad Sandor** will be at the piano on December 19 over the same station for **Lisl Sandor** and **David McCloskey** and gives a joint recital on December 27 with **Alice Tully.**

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CHARLES WAKEFIELD CADMAN

soloist on December 5 when the New York Philharmonic-Symphony Society gave his Dark Dancers of the Mardi-Gras, presents a pasteboard before "Gus," veteran Carnegie Hall doorman, will admit him. (Musical Courier Staff Photo.)

MARC LABERTE,

French master violin maker, of Mirecourt, contemplating the Lever du Soleil (Sunrise) Stradivarius, in his collection. The violin, dated 1677, is the first inlaid one Stradivarius made.

GLADYS SWARTHOUT,

Metropolitan Opera mezzo-soprano and radio and screen celebrity, discusses with husband-baritone Frank Chapman the portrait of herself which Azadia Newman, Washington artist, is painting.

JASCHA HEIFETZ and JOSEPH ACHRON

at the Heifetz summer home at Balboa Beach, Cal., after rehearsing Mr. Achron's third concerto, which Heifetz commissioned him to compose.

FRANK BISHOP,

pianist, playing at his New York concert in Town Hall on November 21. (Musical Courier Staff Photo.)

CHARLOTTE BOERNER,

San Francisco Opera soprano, and Betty Danenman at concert of Richard Tauber, tenor, in Los Angeles. (Photo by Bonwitt from Pictorial Feature Service.)

LAWRENCE TIBBETT

arrives from European tour in time to spend Thanksgiving with his family. The American baritone here extends a "drumstick" to son Michel as Mrs. Tibbett and his other sons await their turns. (Photo by Pictorial Feature Service.)

ELOISE BIEBER

appeared as soloist for the Epsilon Epsilon Chapter of Sigma Alpha Iota at Woodstock Tower, Tudor City, New York, on November 21, playing a concerto for harp by Haensel, a Largo by J. S. Bach, a group of Debussy, and the Etude de Concert by Tournier. Miss Bieber is a member of the Pro Arpa Quartet, directed by Djina Ostrowska. (Photo by Josephine Rossi.)

WALTER MILLS,

baritone, being congratulated after his Town Hall, New York, concert on November 16. (Musical Courier Staff Photo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by Albert Petersen, N. Y.

EFREM ZIMBALIST

Violinist

Member of the Faculty of The Curtis Institute of Music